

TEXAS STATE COLLEGE FOR WOMEN
LIBRARY

COVER PICTURE

Alfred Lunt as he appears in a moment in the schoolhouse scene in Robert E. Sherwood's play, *THERE SHALL BE NO NIGHT*, now playing on Broadway.

(See article on page 4)

The HIGH SCHOOL THESPIAN

VOL. XII, No. 2

A National Publication Devoted to Dramatics in the Secondary Schools

35c Per Copy

IN THIS ISSUE

ALFRED LUNT

by FRED C. BLANCHARD

IDEAS FOR PLOTS

by ALICE GERSTENBERG

STAGE MAKE-UP

by CARL B. CASS

THE AMERICAN CAREER OF RICHARD MANSFIELD

by CLIFFORD E. HAMAR

SUGGESTED DRAMATICS CLUB PROGRAMS FOR THE 1940-41 SEASON

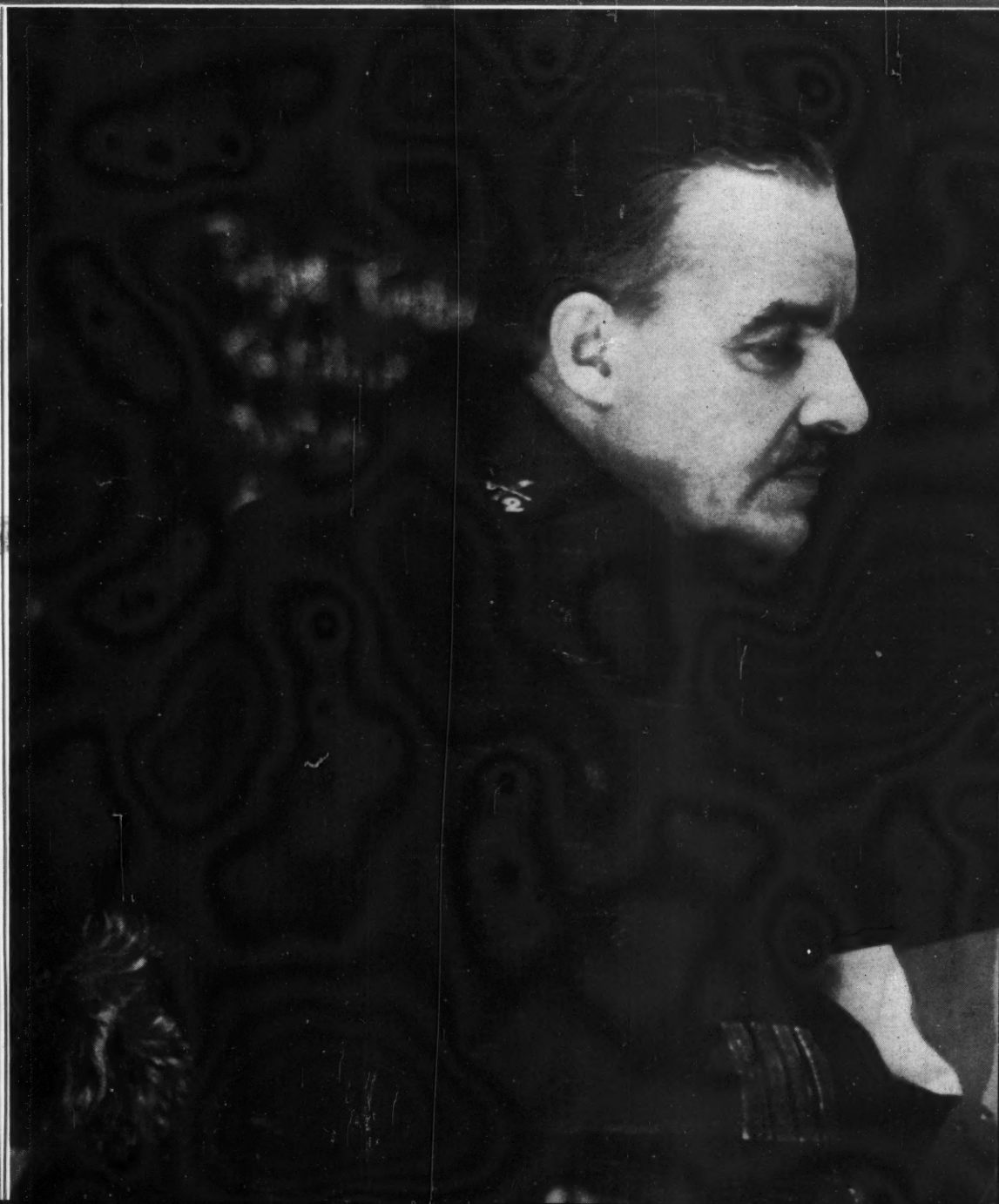
ORGANIZATION OF A RADIO WORKSHOP

by G. HARRY WRIGHT

SOURCE MATERIALS FOR FILMS OF 1940-41

by HAROLD TURNEY

OCTOBER, 1940



FIRST

*An Event of National Importance for Students
and Teachers of Dramatics!*

NATIONAL HIGH SCHOOL DRAMA CONFERENCE

JUNE 2, 3, 4, 5, 6, 7, 1941

in the new Million Dollar Theatre

INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

AND

PLAY PRODUCTION FESTIVAL

Sponsored by

**THE NATIONAL THESPIAN DRAMATIC
HONOR SOCIETY FOR HIGH SCHOOLS**

With the
Cooperation
of the

**DEPARTMENT OF DRAMA
INDIANA UNIVERSITY**

Devoted Exclusively to Dramatics at the High School Level

For Teachers and Directors
(Open to All)

Panel Discussions, Demonstrations,
Conferences, Guest Performances,
Exhibits.

For High School Students
(Thespians Only)

Lectures on Acting, Make-Up, Theatre
Background. Try-outs for Coast-to-Coast
Broadcast, Play Production Festival.

For All in Attendance

National High School Play Production Festival
(Entries by Invitation Only)

Guest Speakers, Entertainment, Coast-to-Coast Broadcast, Trips to Nearby Points of Interest

A

WEEK OF ENTERTAINMENT, RELAXATION, AND EDUCATION

With the entire housing and theatre facilities of Indiana
University at the disposal of those in attendance.

Meals for as little as 25c in the Memorial Union Cafeteria. Rooms in the beautiful University dormitories for only 50c per day, two in a room, with single beds. Registration fee for the entire week's program only \$2.00 for Thespian students, \$3.00 for Troupe sponsors, and \$4.00 for all others who wish to attend.

**PLAN NOW TO CLIMAX YOUR 1940-41 SEASON IN DRAMATICS WITH A WEEK'S
ATTENDANCE AT THIS IMPORTANT NATIONAL EVENT**

Registration of teachers and students accepted as early as October 1, 1940
Make your reservations now!

Booklet containing full information will be mailed in mid-October to all Thespian schools. Complete information also furnished to all high school directors and educators interested in this event.

WRITE TO:

Ernest Bavely, Conference and Festival Chairman or to
The National Thespian Society
College Hill Station
Cincinnati, Ohio

Lee Norvelle, Conference and Festival Director
Drama Department
Indiana University
Bloomington, Indiana

OFFICIAL PUBLICATION
OF THE
NATIONAL THESPIAN DRAMATIC HONOR
SOCIETY FOR HIGH SCHOOLS

Non-Secret - - - - - Non-Social

EDITORIAL STAFF

Editor and Business Manager	
Ernest Bavely	College Hill Station Cincinnati, Ohio
Contributing Editors	
George Savage, Jr.	University of Washington Seattle, Wash.
Carl B. Cass	University of Wisconsin Madison, Wis.
Fred C. Blanchard	University of Omaha Omaha, Nebr.
Hubert Heffner	Stanford University Stanford University, Calif.
Paul F. Opp	Fairmont State College Fairmont, W. Va.
Department Editors	
Margaret Wentworth	255 W. 45th Street New York, N. Y.
Leslie Allen Jones	99 Brown Street Providence, R. I.
Earl W. Blank	Berea College Berea, Ky.
Harold Turney	Los Angeles City College Los Angeles, Calif.
G. Harry Wright	University of Wisconsin Madison, Wis.
H. T. Leeper	East Fairmont High School Fairmont, W. Va.
Lotta June Miller	State Teachers College California, Pa.

The High School Thespians is a national publication which aims to record and interpret in an impartial manner the most important and interesting events in the field of high school dramatics. Critical or editorial opinions expressed in these pages are those of the authors, and The High School Thespians assumes no responsibility.

The High School Thespians will welcome at any time articles, news items, pictures, or any other material of interest in the field of high school dramatics. Manuscripts and photographs submitted for publication must be accompanied by stamped, self-addressed envelope. Not responsible for unsolicited materials.

SUBSCRIPTION RATES:

One year subscription—U. S. A.	\$2.00
" " " Foreign	2.50
Single copy	.35

RATES TO MEMBERS OF THE NATIONAL
THESPIAN DRAMATIC HONOR SOCIETY
FOR HIGH SCHOOLS

Troupe Sponsors	Free
Thespians Student Subscription: (One year subscription included in life membership fee of \$1.50).	
Thespians Student Renewal Subscription: \$1.00 per year as long as student remains in high school.	

The High School Thespians is published monthly (eight times) during the school year at College Hill Station, Cincinnati, Ohio, by the National Thespians Dramatic Honor Society for High Schools, College Hill Station, Cincinnati, Ohio. Dates of publication: Sept. 1, Oct. 1, Nov. 1, Dec. 1, Feb. 1, Mar. 1, April 1 and May 1. Earl W. Blank, National Director; Lotta June Miller, Assistant National Director; Ernest Bavely, National Secretary-Treasurer; Paul F. Opp, National Field Representative.

Entire contents copyrighted 1940, by The National Thespians Dramatic Honor Society for High Schools, College Hill Station, Cincinnati, Ohio. Entered as second class matter September 15, 1935, at the post office at Cincinnati, Ohio, under the Act of March 3, 1879. Printed in U. S. A.

THE HIGH SCHOOL THESPIAN

CONTENTS FOR OCTOBER, 1940

ARTICLES:

Alfred Lunt. <i>By Fred C. Blanchard</i>	4
Ideas. for Plots. <i>By Alice Gerstenberg</i>	6
Stage Make-up. <i>By Carl B. Cass</i>	8
The American Career of Richard Mansfield. <i>By Clifford E. Hamar</i>	10
Suggested Dramatics Club Programs for the 1934-41 Season	12
Best Thespians Roll of Honor	21

DEPARTMENTS:

Broadway at a Glance. <i>By Margaret Wentworth</i>	2
Editorially—We Say	3
With the Radio Editor. <i>Edited by G. Harry Wright</i>	14
The Technical Director's Page. <i>Edited by Leslie Allen Jones</i>	16
Motion Picture Appreciation. <i>Edited by Harold Turney</i>	18
Staging the High School Play (<i>What a Life</i> . <i>By Nancy P. Bowman</i>). <i>Edited by Earl W. Blank</i>	20
On the High School Stage	24
What's New Among Books and Plays. <i>Edited by H. T. Leeper</i>	30
Our Periodicals in Review. <i>Edited by Lotta June Miller</i>	32

Broadway at a Glance

Reviewed by MARGARET WENTWORTH

255 W. 45th St.

New York City

THE season is between hay and grass—the hay of the summer barns and the ever tempting green pastures of Broadway and the 40's. As I write, only seven shows compete for the crowds who are here for the second year of the World's Fair, but they are all doing well. They include those two rowdy shows, *Hellz A Poppin* and *DuBarry Was A Lady*—maybe she was but you'd never guess it from the way she is portrayed. *Louisiana Purchase* appeals to a more refined taste. Here are Victor Moore, my favorite comic, Zorina's dancing and Berlin's lyrics and music. *The Man Who Came To Dinner* and *Life With Father* still flourish, and *Tobacco Road*, after six years, announces its last weeks; *Separate Rooms*, a risqué farce, seems popular.

By the time this appears there will be additions to the list. Most important is the return of the Lunts in Sherwood's play about the fate of Finland, *There Shall Be No Night*. It is a gain to the theatre to see these fine actors in a play of real stature instead of the flimsy comedies on which so much of their time has been spent in recent years.

The Playwrights, of whom Sherwood is one, plan to make Maxwell Anderson's *Journey To Jerusalem* their first new production, and to follow it up with a comedy, untitled as yet, by Behrman. Miss Cornell may have the leading role in it, as she did in the same author's *No Time For Comedy*.

Memorial Award

The Playwrights Sidney Howard Memorial Award was given for the first time to Robert Ardrey whose play, *Thunder Rock*, produced by the Group last season, had only a short run here. The Playwrights felt their judgment upheld when this play was produced in London with success. It deals with a young man who goes to a lighthouse to get away from it all. But the ghosts from a ship which was wrecked on *Thunder Rock* return and inspire him with courage to return and do what he can in his own lifetime. Desperate courage in the face of odds appeals to the English just now.

Promised for Broadway

The Theatre Guild wants to produce *Twelfth Night* with Helen Hayes and may revive *The Emperor Jones* with Paul Robeson. No definite date is set for either but the first offering of the year will probably be quite different.

Herman Shumlin, who has had excellent luck in picking scripts, has two, *The*

White-Haired Boy and *Mazda Mind*. Again no dates.

Dante, a Danish magician, may open the new season with his mystery spectacle, *Sim Bala Bim*, which means "Thanks to You" in Danish. He promises every sort of magic, including the rope and mango tricks.

William A. Brady is reviving the spine-chilling *Kind Lady*, with Grace George in the title role. The novelist A. J. Cronin's play, *Jupiter Laughs*, and the race track farce, *Bangtails*, are also due soon.

New York is again promised a repertory theatre on Irving Place and a stock company at the 23d St. Theatre. Both are needed, but it remains to be seen how they will get along.

Experiments

AN interesting experiment is one that has been carried on for several seasons by Joseph L. Dantry, who was for years head of the musical department of Wesleyan University. He has trained a number of young singers and taken them on tours in a repertory of the Gilbert and Sullivan operettas. Now he considers them ready to appear in New York and they are due in late September. He guarantees that they are younger and better-looking than members of the famous D'Oyly Carte organization.

Sam H. Harris has a new Kaufman-Hart comedy in rehearsal. It is called *George Washington Slept Here*, which is certainly an arresting title. Another play by Hart alone is to star Gertrude Lawrence. Originally called *I Am Listening* (which is how a French telephone operator responds) it is now *Lady In The Dark*.

The huge size of the Centre Theatre has always made it rather a white elephant. This year it is to be used to house a skating spectacle called *Hot Ice*. Since Sonja Henie is connected with the production, the name will no doubt be appropriate.

Musicals

The musicals already here have been so successful that a number are being planned. Buddy De Sylva has one, written by himself and Cole Porter, in which Ethel Merman is to appear as *Panama Hattie*. Al Jolson, as actor-manager in *Hold On To Your Hats*, has already had an enthusiastic reception in Philadelphia. Irving Berlin says he has words and music ready for a musical which still lacks talent and a title. Ed Wynn's vehicle is called

Boys and Girls Together. George Abbott is preparing a Rodgers and Hart medley, *You Pal Joey*. Lew Leslie, who specializes in colored revues, promises *Rhapsody In Black*; another Negro production, announced as a fantasy, is *Little Joe*.

Speaking of fantasy. Maurice Maeterlinck is writing one for children which will be put on by Clare Tree Major.

New Plays

MANY new plays have been tried out in the summer theatres. While only a few ever reach Broadway and still fewer succeed there, some are definitely scheduled to try their luck. *Second Helping*, by David Carey, and *Carriage Trade*, by Robert Thomsen, are two of them. Christopher Morley's *Soft Shoulders*, billed as a commuters' comedy, will probably make the grade. The prolific Saroyan has no fewer than three plays which have been tried out near New York.

The Shuberts plan to use the Copley Square Theatre in Boston as a tryout house. Two plays scheduled to appear there soon are St. John Ervine's *Boyd's Shop* and Lawrence Riley's *Return Engagement*. Riley's maiden effort was the hilarious *Personal Appearance*. Those V. M. I. youngsters, Monks and Finkelfoffe, who gave us *Brother Rat*, are to try their hands at a musical. And, believe it or not, in spite of the theatre's proverbial superstition a musical called *The Jinx* will probably be produced in spite of its ominous name.

Biographical plays have been plentiful of late, ranging from such successes as *Victoria Regina* to such failures as it is kinder not to mention. Two going the rounds are one on Thomas Jefferson and one on Woodrow Wilson.

Dwight Deere Wiman plans to present John van Druten's *Old Acquaintance* and Howard Lindsey and Russell Crouse, the *Life With Father* team, are interested in a mystery intriguingly called *Arsenic and Old Lace*. When asked why they didn't put this on last season when they first bought it, they replied that arsenic is a slow poison!

Johnny Belinda is another title which arouses my curiosity. And I shall be eager to see Samuel Raphaelson's *In My Opinion*, which deals with three dramatic critics, one of them married to an actress. Jimmy Savo has a mono-revue *Mum! The Word*. Ezra Stone, who was at last reports the youngest member of Equity, is to direct and play the leading role in *Your Loving Son*. Thespians are no doubt familiar with Mr. Stone as the worried Henry Aldrich of the radio.

Alan Dinehart, starring in *Separate Rooms*, has found time to write two plays with separate collaborators. They are entitled *Conversation Without Words* and *Invitation By Design*.

Such are some of the plans and prophecies.



EDITORIAL—WE SAY



OUR AIM: "To create a Spirit of Active and Intelligent Interest in Dramatics Among Boys and Girls of our Secondary Schools."

Summary of the 1939-40 Thespian Season

June Mad and *What a Life* tied for first place honors among the most frequently produced plays during the 1939-40 season among schools affiliated with the National Thespian Society. Second place honors were shared by *Our Town* and *Spring Fever*, each with thirteen productions. The other plays which appeared on the list of fifteen most frequently produced plays of the season accounted for 97 productions. A total of 695 major play productions were reported as of August 1, with the fifteen most frequently produced plays accounting for 175 productions. On the basis of the reports received by August 1, the total number of major play productions among all schools affiliated with the National Thespian Society last season can be estimated at approximately 1,087.

It is interesting to note that seven of the fifteen most frequently produced plays were on the Thespian popularity list for the 1938-39 season. *Growing Pains*, *New Fires*, and *Spring Fever* rated first, second, and third respectively in 1938-39. *Stage Door*, *Little Women*, *Seven Sisters*, and *You Can't Take It With You* are the other four plays which maintained their places on this season's popularity list. It is also significant to note that the season's two most popular plays both deal with problems of adolescent life, a subject which is provoking some discussion among those active in the high school theatre. Incidentally, a comparison with the records of the publishers of *June Mad* and *What a Life* shows that these same plays lead among the plays of these publishers produced by high schools throughout the country, a fact which attests to the reliability of this yearly summary in determining the most popular plays of the season.

The year's summary shows a slight drop in the average number of full-length plays given by Thespian schools. The average was 2.54 productions per school reporting, a drop of .39 production below the 2.93 average for the 1938-39 season. However, the average of 2.54 productions is almost the same as that for the 1937-38 season. While no attempt was made to record all the one-act productions given during the year, there is evidence to

show that here also a slight drop was experienced over the average of 4.68 productions for the 1938-39 season. The distribution of number of productions among the schools reporting is shown on this page.

Thespian directors will also be interested to learn that a total of 143 schools reported participation in drama festivals and contests during the year. On the basis of reports received it can be reliably estimated that more than 50% of Thespian schools participated in play tournaments during the season. Also interesting and surely indicative of progress is the fact that 64 schools reported they were active in some form of radio work during 1939-40. It can be estimated that about one-fourth of Thespian schools engaged in radio activities during the year. A total of 76 operetta productions was re-

ported, or an estimated total of 120 productions among all Thespian schools. (A complete list of the operettas given during the year appears on page 12.) Full evening programs of three and four one-act plays were reported by 60 schools, with an estimated figure of 94 productions for all member schools.

A study of the play titles reported for the season shows, as has been true in previous seasons, that Thespian schools are giving the very best of those plays commonly given by high schools in general. Many of them are doing superior work in dramatics and are among the leaders in the educational theatre at the high school level. Whether the majority of them are giving the best plays of which they are capable is another question. The reports show only two productions of *As You Like It*, two of *The Taming of the Shrew*, one of *The Merchant of Venice*, and one of *A Midsummer's Night Dream*. The season also brought one production of each of the following plays of recognized merit: *Cyrano de Bergerac*, *Dear Brutus*, *Family Portrait*, *If I Were King*, *Pygmalion*, *Winterset*, and *White-oaks*. Such plays as *She Stoops to Conquer*, *The Importance of Being Earnest*, *The Youngest*, *Death Takes a Holiday*, *Bachelor Born* and *Icebound* enjoyed several productions each.

Any attempt to make recommendations for the season now beginning, in the light of last year's reports, immediately brings up a number of important factors which must be taken into consideration. However, it seems reasonable to say that no school should plan for less than two major play productions, or their equivalent in one-acts, during the coming season. The majority of schools should plan for at least three full-length plays, or their equivalent, participate in a play tournament, and engage in some form of radio activity. A recent survey* shows rather conclusively that plays given by high schools are not on a par with the music played by school bands and orchestras. Much will be done to remedy this situation if each school will include the production of one classic play during the season. This should not mean less productions of the popular plays. A schedule of three long plays, two popular and one classic, will do immeasurable good in raising the standards of plays given by all high schools. The editor will be happy to publish the names of those high schools which will undertake such a program during the present year. (A study of what should constitute a satisfactory program of plays for the average high school will be made during the present season under the auspices of the National Thespian Society).

Statistical Summary of the 1939-40 Thespian Season

(This summary is based upon reports submitted by high schools affiliated with the National Thespian Dramatic Honor Society for High Schools and does not cover the activities of ALL schools which subscribe for THE HIGH SCHOOL THESPIAN.)

Total number of major productions reported as of August 1, 1940.....	695*
Average number of productions per school reporting.....	2.54
Estimated number of major productions for the season among all high schools affiliated with the society.....	1,087
Distribution of number of productions among schools reporting:	

Schools	Number of Major Productions
7.....	0
43.....	1
84.....	2
92.....	3
34.....	4
13.....	5
0.....	6
1.....	7

Total number of operetta productions reported as of August 1, 1940.....	76
Estimated number of operettas produced during year by all Thespian schools.....	120
Total number of schools reporting participation in drama festivals and contests.....	143
Estimated number of Thespian schools participating in drama festivals and contests during the 1939-40 season.....	222
Total number of schools reporting participation in radio programs.....	64
Estimated number of Thespian schools participating in radio programs during the season.....	98
Number of schools reporting the production of full evening programs of one-act plays.....	60
Estimated number of Thespian schools producing full evening programs of one-act plays during the season.....	94
Fifteen most frequently produced full-length plays among Thespian high schools during 1939-40:	

Title	Number of Productions	Title	Number of Productions
<i>June Mad</i>	26	<i>Young April</i>	8
<i>What a Life</i>	26	<i>Skidding</i>	8
<i>Our Town</i>	13	<i>Stage Door</i>	8
<i>Spring Fever</i>	13	<i>Imaginary Invalid</i>	7
<i>Growing Pains</i>	12	<i>Little Women</i>	7
<i>Foot-Loose</i>	12	<i>Seven Sisters</i>	7
<i>You Can't Take It With You</i>	12	<i>320 College Ave.</i>	7
<i>New Fires</i>	9		

* Includes the production of evening of one-act plays considered the equivalent of a full-length play, but does not include the production of operettas, pageants, or other special programs.

* A complete report of this survey will appear in the December issue.

Alfred Lunt

by FRED C. BLANCHARD

Director of Dramatics, University of Omaha, Omaha, Neb.



Prof. Blanchard

WHEN Booth Tarkington's *The Country Cousin* was touring the country in 1918, one of the members of the company was a then unknown young actor, Alfred Lunt. Tarkington happened to visit one of the performances and was so

pleased with Lunt's work that when he completed the script for *Clarence* he engaged Lunt for the title role. In Tarkington's play about a saxophone-playing entomologist, still a favorite with American audiences, Lunt became a Broadway star.

Critics spoke enthusiastically of his natural ability, his naivete, his charm, his surprising skill. "Alfred Lunt plays Clarence with great skill," "Alfred Lunt, one of our more artistic comedians, carries off the acting honors in the role of Clarence," "Alfred Lunt gave a most amusing performance as the entomologist." These are typical comments. In a cast that included Helen Hayes, just then coming into stardom, Glenn Hunter and Mary Boland, Lunt was given the highest critical and public approval. Overnight, it seemed, a new star had appeared in the theatrical sky. Few realized the years of work and trial which had made Alfred Lunt ready for his Broadway debut.

Alfred Lunt was born in Milwaukee, Wisconsin, in 1893, of New England American stock. He lived in Wisconsin as a small boy, but when he was a youth he spent several years in Finland with his mother and his stepfather, who was a Finn by birth. He was there long enough to learn the Swedish, Finnish and Russian languages. In Helsinki, then known as Helsingfors, his latent interest in drama began to develop. In a folk theater in the manor house of an estate near Helsinki he participated in many theatrical entertainments and acted, in Swedish, in several Ibsen plays, including *The Pillars of Society*. Even today, there are occasionally traces of Scandinavian inflections in the speech of this accomplished actor. He once told an interviewer that when he gets excited, he unconsciously develops a Finnish-Swedish accent.

When he returned to America, he entered the academy, or prep department, of Carroll College at Waukesha, Wisconsin, ostensibly to study architecture. Most of his time, though, was spent in theatrical activities. He was an organizer and manager of the dramatic society, designed sets and costumes, and acted in such plays as *Much Ado About Nothing*, *You Never Can Tell*, and *The Private Secretary*. He

Seven outstanding actors on the American stage will be discussed by Prof. Blanchard in a series of articles scheduled for the present season. An article on Walter Huston will appear in the November number.—Editor.

traveled with the Glee Club as an entertainer, one of his specialties being imitations of Harry Lauder. Lunt gives great credit to his dramatics teacher at Carroll College. He told a reporter for the *New York Times* that Miss May Rankin, head of what was then called "elocution," was a remarkable woman.

"She had us put on plays, build scenery, do everything for ourselves," Lunt said. "Miss Rankin could get any amount of work out of us and she gave us wonderful training. Every Friday each of us had to entertain the rest of the pupils for five minutes. Five minutes is quite a while, but I hit on a device that saved memorizing. I would speak about two lines and fill the rest of the scene with pantomime."

This early college training no doubt was of great value to Lunt. He is a fine entertainer, as he showed as Harry Van in *Idiot's Delight*; he is expert in other phases of theatre work and acting; he is notably skillful in dialect and pantomime.

In 1913 he left Carroll College to go to Boston, still with the alleged intention of studying architecture, this time at Harvard. Instead, he presented himself and a letter at the Castle Square Theatre and was hired by John Craig for general utility work—at the munificent wage of five dollars a week. From that day, Lunt

Introduction

No two lists of seven outstanding actors on the American stage could possibly be alike. Personal preference and varying standards of judgment would be bound to influence the selection. In choosing the men to be studied in the present series for THE HIGH SCHOOL THESPIAN, I am conscious of the fact that many fine actors have been omitted. But I think that the list is representative of the great "Thespians" of the American stage of today.

I have watched all these actors at work in recent roles, some of them a number of times. Three are American, one Canadian, and three English. The non-American actors have had most of their professional success in the United States, however. All of them have gained their greatest reputation on the legitimate stage rather than in motion pictures. Their backgrounds and training vary widely, but they are all, in their own special ways, great artists. If one thing in particular might be noted, it is the fact that the average age of the seven actors is about fifty-three. The young student of drama may well infer that it takes training and experience to make an outstanding actor, that there is still much to be learned by work and study.—Fred C. Blanchard.

has never departed from his career in the theatre.

His first assignment was to write realistically in the role of a dragon in *The Gingerbread Man*; his first speaking part was as a sheriff in *The Aviator*. During his apprenticeship with the Castle Square company he acted many types of parts and also worked as stage manager. At the age of 21 he was regularly assigned to play "heavies" and character old men. In 1914 he left the stock company to tour with the famous actress, Margaret Anglin, in a play called *Beverly's Balance*. He remained with Miss Anglin's company for eighteen months, acting in several plays, including the Greek dramas which Miss Anglin presented in the amphitheatre at Berkeley, California.

For the next few years Alfred Lunt was busy learning his trade, playing any kind of role assigned to him, small or large, but always playing, always learning. He toured in vaudeville with Mrs. Langtry and Laura Hope Crews, both well and favorably known. He acted with a stock company in Newark, New Jersey. A reviewer for the *Newark News* wrote of his performance in *Potash and Perlmutter* in 1916: "A sharer in the applause was the new leading man, Alfred Lunt, who made his first appearance as such with gratifying success. In the character of Boris Andrieff he made a really favorable impression and gave promise of becoming a valuable member of the company." We find a Milwaukee critic, in 1917, writing of a performance of the Modern Players in Ludwig Fulda's *The Pirate*. "A Milwaukee actor, Alfred Lunt," he wrote, "walked away with first honors." He played with Laura Hope Crews in *Romance and Arabella* in the same year; then, in 1918, came his road tour as George Tewksberry Reynolds in *The Country Cousin*. Early in 1919, *Variety* reports Lunt playing with the George C. Tyler company at the National Theatre in Washington, D. C.

There Alfred Lunt and his equally well-known actress wife, Lynn Fontanne, appeared together in *A Young Man's Fancy*, though their first appearance together is generally said to have been in *The Guardsman*. The *Variety* reporter wrote enthusiastically of the work of Miss Fontanne and was also well impressed with the young Mr. Lunt. In the fall of 1919, *Clarence* and recognition!

Since then Alfred Lunt's story is of one success after another. He has created about thirty new characters in the last twenty years, nearly all of them favorably judged by critics and liked by audiences.

In 1924, Lunt joined *The Theatre Guild*, and has been associated with that organization in most of his work ever since. He became a member of the Board of Directors of the Guild in 1935. In 1922 he married the young English actress, Lynn Fontanne. The Lunts have become our most famous acting team, and it is almost impossible to write separately about their careers for the last twenty years.

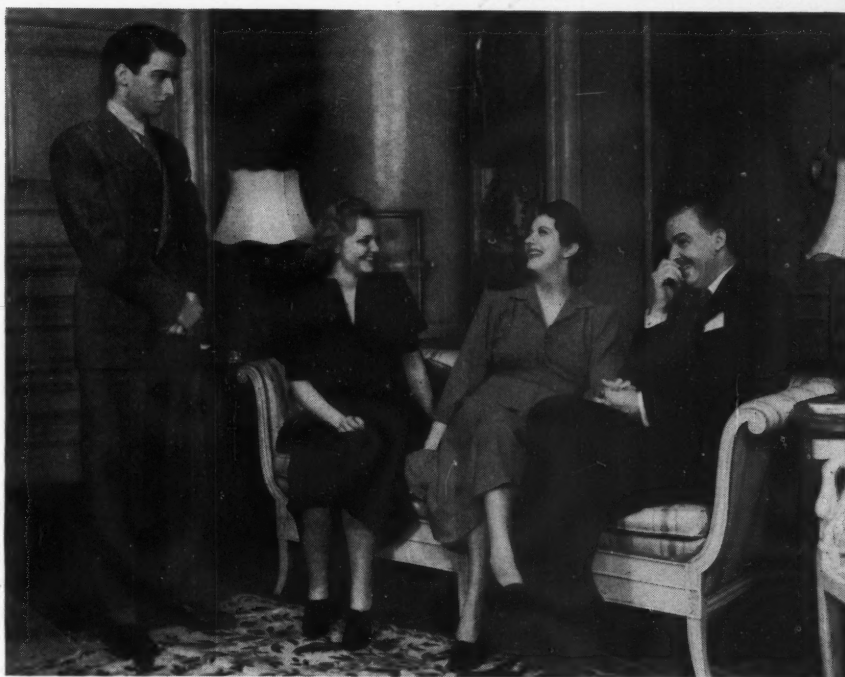
THE HIGH SCHOOL THESPIAN

The teamwork of the Lunts is the source of admiration of other actors. They are hard workers, who demand perfection; they are skillful and sincere. The Lunts are real troupers, who have no fear of the road, unlike many actors who feel that the Hudson River constitutes the western boundary of the theatrical world. They have toured the country many times, and have played together in England as well. In recent years they have developed an almost permanent company of actors and actresses who have worked with them in many productions.

In personal life, they have none of the eccentricities which are erroneously supposed to be part and parcel of the people of the theatre. Like most great theatrical figures, the Lunts are direct, honest, sincere, straightforward. Lunt has never foregone his fondness for the Middle West, where he was born and raised. For years he and Miss Fontanne spent their vacations on the farm of his mother, Mrs. Harriet Sederholm, at Genesee Depot, Wisconsin. In 1930 the Lunts built a farm house of Swedish style on the hill back of the old family home. It is still the great pride and pleasure of the Lunts, who spend as much time there as possible. In all ways, Alfred Lunt and Lynn Fontanne are not only fine actors—they are fine people.

Lunt has played a great variety of roles; he is no mere personality actor. The list of his characterizations includes the young disillusioned Prior in *Outward Bound*, the Emperor Maximilian in *Juarez and Maximilian*, Mosca in *Volpone*, the bootlegger Callahan in *Ned McCobb's Daughter*, the bestial servant Stefan in *Point Valaine*, the vigorous soldier-lover Essex in *Elizabeth the Queen*, Charles II in *Sweet Nell of Old Drury*, the boisterous Petruchio, the actor-soldier in *The Guardsman*, the amorous Jupiter in *Amphitryon 38*, and his present role, the thoughtful scientist in *There Shall Be No Night*. No type-casting here, surely. Only an actor of skill and stature, like Lunt, could successfully achieve these widely divergent parts. It may be, too, that the study and experience of these characters have helped to develop the complete actor revealed in such recent plays as *The Taming of the Shrew*, *The Sea Gull* and *There Shall Be No Night*. And do not believe that these many parts were ever done hastily or carelessly. Pages of evidence from the writings of newspaper and magazine reviewers could be offered to show the high esteem in which his work is generally held by those who push the critical pens.

Alfred Lunt, now in those middle years which are often the best for an actor who has the character to mature in artistry as well as age, is tall, firm in figure, strong in feature. He is a master of the externals of acting, and his features lend themselves to the art of make-up. He adapts his manner and carriage to any part—the light-footed Harry Van, the forceful Essex, the deliberate Dr. Valkonen. His



Dr. and Mrs. Kaarlo Valkonen (Alfred Lunt and Lynn Fontanne) seated at extreme right, hear of their son's engagement. A scene from Robert E. Sherwood's play, *THERE SHALL BE NO NIGHT*.

voice is rich and flexible, although at times his speech is not altogether clear. In *There Shall Be No Night* his voice is full and moving, and entirely without mannerism. Few surpass him in the "tricks of the trade."

One of the great assets of the Lunt-Fontanne team is whole-hearted enthusiasm. Each new play is an adventure to be entered into with energy and abandon. Critics sometimes disagree with their interpretations, but they are never bored with the Lunts' results. They imbue their casts with this same enthusiasm, and though they are tremendously hard workers in rehearsal, they are invariably liked by their associates, in high places and low. Lunt is no snob; he is still Middle Western enough to be truly democratic. He has a natural modesty and lack of affectation. He has never gotten over the excitement of a first night, and genuinely worries over each play. He often feels that he has done poor work, and is always seeking to improve.

One often-told story is about a London performance of *Reunion in Vienna*. There were so many curtain calls that Lunt was asked to make a curtain speech. Highly nervous, he failed to speak strongly enough, and someone in the gallery called "Louder! Louder!" Lunt was sure that the shouter had said "Lousy!" and fled from the stage in disheartened confusion. But this sense of his supposed shortcomings is, fortunately, not shared by audiences.

He is no mere technician in acting. He believes that the actor must *think* his part, both in rehearsal and at the moment of actual performance. He believes that the actor comes to the necessary deep understanding of his part only through honest

and untiring thought. His Dr. Valkonen in *There Shall Be No Night* is first-rate evidence of this belief. The play is about the recent trials of Finland, the Finland which Lunt knew and loved as a youth. He evidently believes in the idea of the play and in the character which he portrays. Lunt's Dr. Valkonen is a sincere, truthful and moving characterization, perhaps the finest of his whole career.

Like many actors, Lunt has seldom given expression in writing to his theories of acting. He did tell Morton Eustis some of his ideas, which were incorporated in the series of essays called *The Actor Attacks His Part*. "The actor," he said, "is not a creative, but an interpretative artist. His one and only job is to work within the play, to translate the ideas of the author. The play itself is what counts." There is no room in Lunt's theory for the actor who tries to steal the show. Lunt only recently confirmed this view when he wrote that the main need of the theatre is good plays. He does not believe in the personality actor. He says, "I never play myself in a part—at least, I never mean to." Each part for Lunt is a "character" part. On the much-argued matter of emotion in acting, Lunt agrees with most other good actors that although there must be emotion in acting, it must always be controlled. Technique, he thinks, is a necessary part of the actor's equipment. But just how the actor uses this technique, Lunt, like so many others, has never said.

Just two years ago, long after hard times had fallen on the legitimate theatre, Lunt told Helen Ormsbee of the *New York Times* about some of his early struggles

(Continued on page 7)

Ideas for Plots

by ALICE GERSTENBERG

Playwright and Leader in Community Drama, Chicago, Ill.

IT is said that the first questions to ask when studying a play are:

1. What is the theme?
2. How is the theme developed through a plot?
3. Upon what character is the plot focused?

It is not always easy to find the fundamental theme, and general discussion about it can become very exciting. Some playwrights have their plays professionally produced even though they have failed to write up to this fundamental standard. But their success lies in other virtues and their plays slide by the critics in spite of, and not because of, the author's own indecision about his original intention.

The plots of some plays confuse the theme and shoot off in various directions because the author tries to make his play intricate with plot. To manufacture a plot first and then force characters into that mold is a talent some writers have; it serves a good purpose in such plays as farce, where situation upon situation is more important than the puppet characters living through them.

But the majority of playwrights have more talent for characterization than for plot, and that is as it should be, because it is the character of people which in the main determines the direction of their lives and the kind of situations they will get themselves into. In great plays of history which have come down to us as classics we remember the main characters better than their plots, because the plots can be out-dated in fashion, but the characters seem to be human beings who could be living in our own day.

The germinating idea for a play comes to authors in every which way. This is an uncharted field. No doubt, the author's individual mind-receiving-set takes only the ideas he wants, but certain it is that by concentration of thought he can make his mind magnetize to him, out of the air, as it were, the further ideas of development.

With the first idea captured, if it be a theme, a plot or a character, which ever one it is, he will have to supply the other two in such a way that:

1. The theme can be stated in one simple sentence.
2. The plot will be focused on the theme; the climax and crisis will involve it; the final curtain to the play will be a finish to it.
3. The leading character will be acting out the theme, through the plot, in human emotions.

But the relation of plot to theme, and the development of plot, are only one side of the coin.

We are happy to present Alice Gerstenberg to readers of THE HIGH SCHOOL THESPIAN, although her many excellent plays are already known to them. As the author of such popular hits as *Overtures*, *The Pot Boiler*, *Upstage*, and *The Unseen*, Miss Gerstenberg has not only made theatre history, but has also won recognition as an authority on the fine art of writing plays. Her comments are based upon knowledge acquired through many years of study and experience. A second article by this leading playwright will appear in a later issue.—Editor.

The other side is the manner in which ideas for plays come to authors.

I cannot speak for others, but only for myself.

These are the ways, in which two recent plays came to me.

My play, *Within the Hour*, now exists because in the Information Room of a department store where I was waiting to meet a friend I became aware of a huge clock recording the time of day and night it was simultaneously all around the world. This clock—showing that it was Monday midnight in San Francisco, early morning Tuesday in New York, breakfast time in Paris, noon in Persia, tea time in China, and ten o'clock Tuesday night on the Pacific Ocean, while it was still only Monday midnight in San Francisco, was full of drama.

How, in the form of play technique, could I show what was happening? Obviously the idea had one main big



Alice Gerstenberg, author of *THE QUEEN'S CHRISTMAS*, *THE POT BOILER*, *OVERTONES*, and many other stage hits.

dramatic fault—how could the same leading character be in all those places at the same time? He couldn't be there in person—obviously he could be there only in influence. Otherwise, fragments of scenes taking place all around the world would have no main character, on which to focus the plot.

The next step was to create the main character, that of Grandfather Smith, whose wealth had sent his sisters and grandchildren to all these places around the world. He dies that hour in Iowa and the news of his death is flashed around the world to all his relatives, within that hour.

From these ideas the plot developed further. Each fragment of scene in each different place reveals the characters in a situation which is forced into a climax by the receipt of the news of grandfather's death. Out of the plot of conflict between the wealth and the new poverty his death brings (as each character receives the news according to his own character reactions) the theme evolved.

Grandfather Smith, in his struggle for wealth and success, clashed in the old days with a rival. Now the granddaughter of one and grandson of another have fallen in love, their love melting the family feud of hate. There was my theme, and the theme took more rational shape as follows:

1. Hate must be overcome by love.
2. The plot is about young Violet wanting to marry the grandson of the man Grandfather Smith hated. She is forbidden to do so. She does it anyway. All the other fragments of scenes add facets of information about the two lovers, their escape and triumph against the conflict of Grandfather Smith's opposition, and the power he thought his wealth had given him.
3. The leading character is Grandfather Smith in person and in influence. In his defeat he really triumphs.

The Queen's Christmas, a half hour play, evolved out of a request for a Christmas play from Mrs. Roger Sergeant and a duplicate request for one from another friend who wanted it to be done on a staircase as some of my other plays have been done. As a staircase allows no curtains, the characters cannot be on when the play begins.

What characters coming on would establish the whole atmosphere and locale of the play? What do most Christmas cards show for Christmas spirit? Snow, minstrels, Elizabethan houses.

Ah, this shall be a staircase in a great Elizabethan house belonging to an earl. The stewardess gives directions to the many lackeys who run up the stairs bringing parts of the Christmas feast to set upon the banquet table. The musicians arrive at their places in a balcony and begin to strum.

So far so good for the atmosphere, but what is the plot?

All is gaiety to entertain the countryside.



Scene from *ICEBOUND* as staged by members of Thespian Troupe No. 420 at the Willis High School, Delaware, Ohio, Mr. R. G. Rittenour, director.

quests this Christmas night, but if nothing is wrong there can be no play!

So, something must be wrong.

Ah, the young son and heir of the house is not there.

He is detained in the London Tower, but there by the Queen because someone has accused him of treason.

But it cannot be true that he was disgraced. How to get him out? Lord Denbeigh is trying. He is in love with the family's sister, Lady Constance, but the Queen looks with favor upon Denbeigh. Here's a situation!

And who comes unexpectedly—the Queen herself, of course, incognito! Queen Elizabeth herself with some courtiers. Here is drama.

The Earl and his household must welcome the Queen and celebrate for her this Christmas night.

Lord Denbeigh follows with his mummery, actors he has trained in a play he wrote himself. The mummerys do the play for entertainment, but through the play the Queen learns of the treachery of her courtiers against the Earl's young son, and moved by the emotions of the play, she experiences herself such a spiritual awakening that she pardons the boy—and proclaims the existence of invisible forces to guide us rightly if we are wise enough to make ourselves attuned to them.

1. The theme: Christmas celebrates the birth of Christ in man.

2. The plot: A condemned boy gains pardon because a Queen discovers the eternal spirit within herself.

3. The leading character is Queen Elizabeth.

It is a curious experience to go backward, tracing the process of development from the first fragmentary idea. In both these plays the theme idea germinated only after the locale had been determined and the main characters established. In fact, in both plays the theme idea didn't crystallize until much of the plot had unfolded. But in teaching a method of writing plays one always says it is necessary to know the main theme first, or at least the goal, in the direction of which the play is heading.

I can only explain that in the case of

Within the Hour it all began with a clock which was locale, "all around the world." The plot developed out of the character of Grandfather Smith and the theme finally out of the plot.

In the case of *The Queen's Christmas*, it began with the locale, a staircase on Christmas Eve. It developed into a plot about what might be happening in an Elizabethan house. And the theme evolved out of the mummer's play and its influence upon the Queen.

Of course, when the play is written one can academically discuss it to see if it measures into the accepted pattern of a play, but in the writing of it, little "Brownies" of idea-creation go about their own fantastic tricks as they choose.

Our safeguard however, is that sense of technical construction which through years of training has become also something of a sub-conscious activity.

I can teach how to write a play by first making its scenario, but I do not write that way.

Alfred Lunt

(Continued from page 5)

and offered a few words of encouragement for the young actor.

He told how he got his first job, at five dollars a week, simply by asking for it.

"I don't know how people go about getting engagements," he continued. "I

can only say that was how I got one. I was terribly poor for a long time—oh, for years. I didn't have money, but I always had parts. One reason was that I never cared what sort of part I played—a good one or a poor one made no difference to me."

And here is Alfred Lunt's advice to the ambitious amateur:

"If a boy thinks he must act, let him try," he said. "No need to discourage him; the discouragement will come fast enough. . . . When I say, 'Let him try,' I don't mean that he is to rush to Broadway. Suppose he is fifteen or sixteen, and in high school. The best thing for him to do is to get all the practice he can in school plays. That will help. Besides, he can be learning French and perhaps German, and something about literature. He doesn't need a private school, mind you. Music will be useful to him, too. I am always having to play the piano on the stage; I learned that and the saxophone for *Clarence* and the accordion for *Point Valaine*. Nobody can prophesy whether this boy will succeed. It isn't all a question of talent; so much depends on character."

And this may be the best place to bid farewell to Alfred Lunt, until the opportunity arises to see him on the stage, which is, after all, the best place to find out about an actor. This great artist, after many years of success in the theatrical profession, admonishes the high school actor to learn all he can in his own dramatics program. Alfred Lunt has not forgotten his experiences in school dramatics; he has lost none of that enthusiasm and sense of excitement which the young actor so much enjoys. He, too, was once an "amateur."

BIBLIOGRAPHY

- Barnes, Djuna, "Lord Alfred and Lady Lynn," *Theatre Guild Magazine*, March, 1930.
Eustis, Morton, "The Actor Attacks His Part," *Theatre Arts Monthly*, November, 1936.
Eustis, Morton, *Players at Work*. Theatre Arts, Inc., New York, 1939.
Motherwell, Hiram, "The High Art of Comedy Acting," *Theatre Guild Magazine*, March, 1932.
Young Stark, "Important Variety," *New Republic*, June 17, 1936.

Thespian Sponsors Win Playwriting Contest

Prof. and Mrs. Robert W. Masters of Terre Haute, Indiana, received first place with their latest play, *Crazy Cricket Farm*, entered in the Thespian Play of the Year Contest sponsored by The Children's Theatre Press, South Hills, Charleston, W. Va. Prof. Masters sponsors Troupe No. 378 at the Laboratory High School, Indiana State Teachers College, while Mrs. Masters directs the Terre Haute Children's Theatre.

Second place honors in the playwriting contest went to *Young Hickory*, by Helen McKenna. Third place was awarded to *Yankee Doodle*, by Martha B. King. The judges were Winifred Ward of Northwestern University, Eric P. Kelly of Dartmouth College, and Ernest Bavely, editor of THE HIGH SCHOOL THESPIAN.

Stage Make-up

by CARL B. CASS

The Wisconsin Union, University of Wisconsin, Madison, Wis.

PART I



Prof. Cass

It seems hardly necessary to state that the appearance of an actor as he enters upon the stage is very important; however, it is a point deserving emphasis. To an audience "seeing is believing," and the first impression tends to become the last.

Suppose, for example, that a young actor, playing the part of a meticulous old gentleman of seventy, walks upon the stage dressed in his own clothes, with powder on his closely clipped hair and his face smeared with a quantity of grease paint. The first impression he gives the audience is that of a rank amateur. He may be a very good actor but that first impression tends to persist; his best efforts are interpreted in terms of "rank amateur." Not only does the appearance of this actor put him under a definite handicap but also his presence distorts the entire play: the audience does not see the meticulous old man of the play but instead this very much painted young man, the actor.

The Elements of Appearance

We must not fall into the very common error of thinking of make-up as the only means of adapting the general appearance of the actor to the part he plays. Make-up is not a kind of magic that can completely transform a person into something entirely different. Much of the grossly exaggerated make-up common among amateurs is primarily due to an attempt to accomplish too much with it—to adapt the entire general appearance of the actor by means of make-up alone.

The general appearance of a stage character is really the sum total of three elements: pantomime, costume, and make-up; and, generally speaking, make-up is the least important of these elements. By far the most important is the pantomime of the actor—his picture or manner of standing or sitting, and his general movement, including facial expression. Movement and posture can be seen farther and are more effective in suggesting character than any costume or make-up ever could be. A young man, for example perfectly made-up and suitably dressed in a well fitted uniform of a military officer might spoil the effect completely by a slouching posture or by indefinite, careless movements. Or a perfect pirate so far as costume and make-up are concerned might look utterly ridiculous because of a single effeminate gesture.

This is the first in a series of seven articles on make-up by Prof. Cass scheduled for publication during the present season. The next article in the series will appear in the November issue.

Among the topics Prof. Cass will discuss are: materials, including minimum set suggestions, light and shade, blending of colors, straight make-up, character make-up, application of crepe hair, and application of nose putty. Illustrations will be by Walter Roach.—Editor.

Costume also can be seen at a greater distance, and, in many cases, is more effective than make-up in giving an impression of character. A traffic officer may have a twin brother who is a farmer and only the costumes will distinguish one from the other. On the stage it is chiefly the costume that is used to distinguish soldier from soldier, butler from book-keeper, Indian from Mexican, minister from politician, nurse from schoolteacher, millionaire's wife from minister's wife, etc. Sometimes the condition of a costume is more important than the style or type of it. Too often do we see a young actor in brand new overalls, blue shirt, and bandanna handkerchief, playing the part of a menial laborer; whereas, almost anything sufficiently worn and dirty might produce a better effect.

It is true that young actors are often called upon to play parts completely different from themselves in both age and general type. Because of physical immaturity and inexperience they may not be able to learn a convincing pantomime for these parts, and for various reasons it may seem impossible to buy or borrow costumes which are exactly appropriate. We must recognize the fact that such circumstances, although unfortunate, are inevitable; and we must guard against the natural tendency to load on make-up in a vain effort to compensate for deficiencies in pantomime and costume.

Make-up is only the finishing touch in adapting an actor's appearance to the part he plays, and to over emphasize it will result only in spoiling the general effect.

Limitations of Make-up

The term make-up includes not only painting the face and other exposed parts of the body, but also hair-dressing, using wigs and beards, and applying plastic materials, such as putty, to build up various features.

For some reason amateurs tend to over emphasize the use of paint. The idea

seems to be that even the most extreme changes in character can be obtained by the application of paint alone. Such an idea is definitely false. Paint may be used to modify or accentuate the contours (the shape) of the face, to which it is applied, which application may result only in slight changes in the general character of the face.

In using paint amateurs tend to over emphasize wrinkles which are relatively unimportant. Any element of make-up is important in proportion to its power to project (or be seen at a distance) and its effectiveness in suggesting age or character. Even their suggestion of age is limited by their lack of projection.

Important Factors Determining an Impression of Character

Our impressions of a character are gained from the shape of the head and face and the relative proportions of the facial features. The skillful silhouette cutter illustrates this point very well. He can cut from a plain piece of black paper a silhouette of a person that is easily recognized as that person and is quite characteristic of him. The silhouette presents only the shape and proportion of the head and face.

The accompanying drawings will aid in a study of the effects of shape and proportion. First we have the front and profile views of a face drawn according to the proportions which are accepted by artists as normal or ideal.

Vertical Proportions

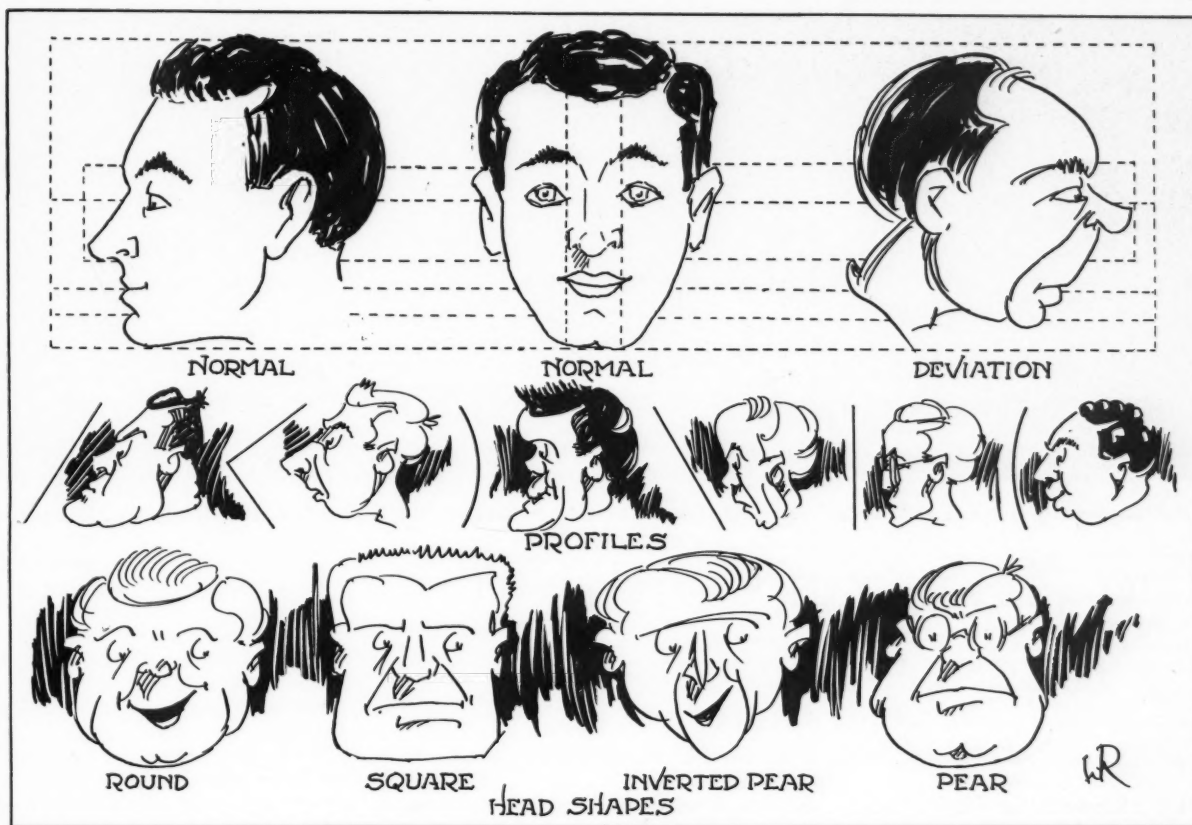
1. The eye-balls are at the midpoint between the top of the head and the base of the chin.
2. The base of the nose is at the midpoint between the eyebrows and the base of the chin.
3. The mouth and the cleft above the chin divide into three equal parts the distance between the base of the nose and the base of the chin.
4. The ear is as long as the distance from the eyebrows to the base of the nose.

Horizontal Proportions

1. The distance between the eyes equals the length of one eye (from corner to corner).
2. The width of the base (or lower end) of the nose is equal to the length of one eye.
3. The length of the mouth (from corner to corner) is equal to one and one-half times the length of one eye.

The effect of head shape and profile contour can be seen in the cartoon drawings which roughly classify some extreme examples of variation.

In make-up we are definitely limited to working upon ourselves or other individual actors. And each actor has a ready-made face and head, which is relatively fixed in shape and proportion. The possibility of changing the impression of char-



actor is therefore definitely limited by the head and face of the actor, and it is extremely important that we recognize this limitation. It is especially important that we realize that gross changes in character impression cannot be gained through the use of grease paint alone, and that much of our bad make-up results from attempting to do the impossible with grease paint.

The Purpose of Make-up

Make-up should not be perceived as make-up but rather as a quality of the stage character. It should never be applied merely as a matter of custom, but rather for the accomplishment of a definite purpose, or perhaps a number of purposes. In other words, one must know exactly what he is trying to do with make-up before he can apply it effectively.

The purpose, for which make-up should be used, may be classified as follows:

1. *To correct or improve the actor's appearance* by covering or disguising any blemish or imperfection that may occur. This may involve covering a poor or pimply complexion, birthmarks, moles, or other skin blemishes; making thick, protruding lips seem less prominent; straightening crooked noses; blotting out part of thick, dark eyebrows and so on.
2. *To preserve a normal healthy appearance* by neutralizing the effect of glaring or colored lights.
3. *To characterize* by intensifying or

changing certain characteristics such as color, proportion, contour or expression in order to give an impression of race, nationality, age, social class, health, occupation, or disposition.

4. *To convey an abstract or conventionalized impression*, as in impressionistic, stylistic or conventional non-realistic make-up. The clown, for example, is a conventionalized non-realistic stage or circus type.

Make-up a Challenge to Amateurs

In most phases of stage production we look to the professional stage for our models. However, in make-up the professional stage has little to offer us in the way of a model because our problem is so much more difficult. Professional actors

usually play parts for which they are already "typed"—an old actor plays old parts, a fat actor plays the part of fat character, and so on. In fact, some professional groups of actors play without make-up or with only a slight amount of touching up.

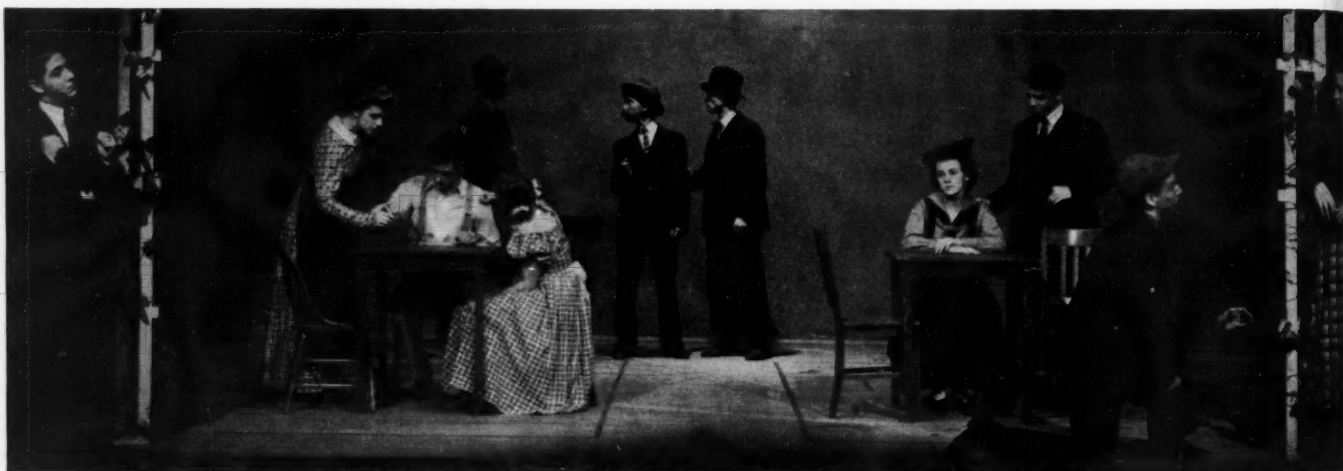
Amateur actors, however, and most particularly the high school actors, cannot be cast perfectly to "type." Young people without mature faces are called upon to play characters of all ages and all types; and, as a rule, they must play close to their audiences under adverse lighting conditions. As a result the amateur has need of exceptional ability to apply make-up. And exceptional ability can be acquired only through continual practice and study.

Exercises

1. Draw, in heavy black lines, front and profile views of a face having the ideal proportions. Then place thin paper over your drawings and trace them, changing the proportions first in one and then another. For example, lower the brow and add an equal amount to the length of the chin; then lengthen the nose so as to shorten the upper lip, and continue until you become familiar with the effect of every conceivable change in proportion.
2. Prepare a scrap-book of character pictures taken from magazines and rotogravure sections of Sunday newspapers. Analyze these pictures and classify them according to shape and proportion of head and face.
3. Work with modeling clay. Model a head changing its shape and proportions frequently and study the suggestions of character obtained. Your results may be poor, but the practice will help to develop your observation of suggestive details.



A scene from *SILAS MARNER* given by the Senior Class at the Lemmon, S. Dak., High School. (Thespian Troupe No. 83). Miss Helen Movius, director.



OUR TOWN produced by members of Thespian Troupe No. 191 at the Webster Groves, Mo., High School. Directed by Mr. Eugene R. Wood

The American Career of Richard Mansfield

by CLIFFORD E. HAMAR

Instructor of Speech and Dramatics, Ventura Junior High School, Ventura, California.

IF Richard Mansfield was not the most popular actor in America in 1892, he was certainly one of the best known. He was able to demand sixty, seventy, and eighty per cent of house receipts wherever he went, a larger share than any other American actor had been able to obtain. He traveled about the country in a private car which was a marvel of comfort and luxury. It included four living rooms and a library.

This was no mean accomplishment for a man who had come to this country, almost unknown, just ten years before. Whether Mansfield was the "worst actor" (among those prominent) in America or the "greatest English speaking actor" of his time—and these contradictory opinions were held by equally eminent critics—there is no doubt but that he had what it takes to make a career in the professional theater.

Richard Mansfield was born in Berlin, Germany, in 1854. He attended various private schools on the Continent and one school at Derby, England. In 1872, his mother, an opera star known as Erminia Rudersdorff, had a triumphant season in Boston, and Mansfield came to America to live with her. Here he made several influential friends, including Henry Wadsworth Longfellow. He returned to England in 1877, supposedly to study painting. He soon abandoned this ambition for a career as a "young man about town." A liberal allowance from his mother made this possible. Fame as a drawing room entertainer at the piano led him into theatrical work. His mother, who disapproved of a stage career for her son, cut off his income when she learned

of his new plans. But in spite of hunger, hard knocks and discouragement he struggled on. Eventually he rose to considerable success as a singing comedian in Gilbert and Sullivan comic operas. Such tricks as singing a duet in which he alternated his fine baritone voice with a powerful falsetto were very useful to him. He was also a skilled dancer.

English actors were poorly paid, however, and Mansfield at last decided to try his fortunes in America. He made his first professional appearance on an American stage in an operetta on September 27, 1882. For a time he remained in comparative obscurity. Then an accident overtook him which was to mark a turning point in his career. While playing in another comic opera in Philadelphia, he suffered a badly sprained ankle and had to return to New York. Mr. A. M. Palmer, manager of the famous Union Square Stock Company, gave him a bit part in a play then in rehearsal, *A Parisian Romance*. In this "break," Mansfield found his opportunity and made the most of it. The story is worth retelling, for it illustrates Mansfield's outstanding characteristic—a dogged determination to excel.

J. H. Stoddart, one of the best and most popular actors in New York, had been assigned the part of Chevrial, an old rake.

Stoddart disliked his part and quit the cast after a few days. Mansfield had been watching his work keenly. He begged Palmer to let him play the part. Palmer was afraid he would ruin the play but finally consented.

Palmer's fears were to be realized, but not as he expected. Mansfield studied his part day and night. He practiced make-ups in his room by the hour. He scarcely ate or slept. He told his friends to be in the audience on the night of January 11, for he expected to become famous. This prophecy was also to be fulfilled. January 11 came, and Mansfield's performance was so brilliant that he "stole the show." I say "stole" because his part was not the lead, and, in exaggerating the importance of Chevrial, he literally ruined the play. One critic said of his characterization, "It was probably the most realistic, detailed figure of refined moral and physical depravity, searched to its inevitable end, the stage had ever seen." When the curtain fell at the end of the play, the audience began to howl for Mansfield. They called him back twelve times. The next day the newspapers acclaimed him.

In spite of his sensational rise to fame, Mansfield continued to have his ups and downs. His first role as a star came in 1886 in a play called *Prince Karl*. He had his first success as a star in an adaptation of a novel by Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*.

In 1888 a disastrous attempt to win fame in England left Mansfield in debt \$167,000. From this time on he worked unceasingly to get out of debt and to perfect himself in his art. He was constantly looking for new plays, studying parts that he planned to portray, rehearsing new shows and acting in old ones. In 1882 he married Beatrice Cameron, who had been his leading lady for three years. She was "an affectionate and devoted wife, appreciative of his virtues . . . and tolerant of his idiosyncrasy." They lived happily together until Mansfield's death in 1907. They had one child, George Gibbs Mansfield.

Prof. Hubert Heffner, head of the Drama Department at Stanford University, is editing a series of articles on great actors on the American stage during the eighteen and nineteen centuries. Mr. Hamar's article is the first in the series. A second article will appear in our November issue.—Editor.

His fortunes continued to fluctuate. He was stricken with typhoid fever in 1895. This illness cost him \$80,000. The success of his version of *Cyrano de Bergerac* in 1898 turned the tide in his favor. He was completely free of debt by 1904-05 and, by that time, had accumulated a good deal of property. Even when he had become a fairly rich man, he did not cease to labor constantly. His death, August 30, 1907, was largely brought on by over-work.

It is difficult to say which were Mansfield's greatest roles. He played scarcely a part that was not damned by some critics, praised by others. He was a popular success in all of the following parts: Chevalier, Dr. Jekyll and Mr. Hyde, Beau Brummell, Don Juan, Nero, Arthur Dimsdale in a dramatization of Hawthorne's *Scarlet Letter*, Richard III, Peer Gynt, Shylock, Captain Bluntschli in *Arms and the Man*, Cyrano, Alceste in Moliere's *Le Misanthrope*, Monsieur Beaucaire, King Henry V, Brutus in *Julius Caesar*, and Napoleon. The part of Napoleon was one of Mansfield's favorite roles. He was a great admirer of the "Little Corporal."

Personally, Mansfield was a man to be admired rather than loved. The best description of his personality is that by Clayton Hamilton in the *North American* for January, 1908. Hamilton says his most obvious personal characteristic was an air of dominance. He was imperial and commanding in his ways, on-stage and off. His close personal associates were accustomed to call him The Chief. This title was not a tribute to size. Although he was deep-chested and sturdily built, he was not a tall man. When he came on the stage, however, he fairly exuded power. He compelled the attention and admiration of the audience.

Mansfield was so completely self-centered that he was difficult to get along with. He expected his subordinates to understand him and do what he wanted without his having to tell them. He was habitually impatient. He never put things off or did things by halves and he had no sympathy for those who did.

In spite of his outward severity, Mansfield was at heart a child—by nature egocentric, illogical, variable of mood. He was a lover of children, and children found him "tender, sympathetic, and generous as a father." He and his son Gibbs were boon companions. Together they amused themselves by the hour with fantastic make-believes. Both were gifted with extraordinary elfish imagination.

As an actor, Mansfield was accused of many sins: mannerisms, conceit, ranting and droning, unsympathetic stage personality, ineffectiveness, poor judgment, narrow range, laziness. Some of these criticisms were probably justified. Nearly all of them were disputed, particularly the matter of lack of versatility. It is certainly true that he appeared in a wide variety of parts and won public favor in them. That he was lazy is patently un-

true.

It is generally agreed that Mansfield had a marvelous voice, that he had some kind of magnetic quality that hypnotized audiences and made them overlook his bad points. If some of his big scenes created a powerful effect, it was because he had his whole heart and soul wrapped up in what he was doing. He was "down-right sincere," he was in "dead earnest." As a character actor, particularly as a delineator of evil old men, he was probably without a peer.

Richard Mansfield occupies an important place in the history of the American theater for a number of reasons. He came upon the American stage at a time when certain plays had been running literally for generations. Joseph Jefferson, for example, devoted most of fifty years to the playing of two roles, Bob Acres and Rip Van Winkle. Theatrical managers were content to give the public the same old thing. In adopting a varied repertoire Mansfield encouraged actors, authors, and managers to look for new subjects and thereby to enrich our dramatic literature.

He was influential in the breaking down of the old stock company system. Franklin Fyles said, in 1907, that Mansfield fostered the growth of the star system, but this is not strictly true. After he had become famous, Mansfield was never a visiting star in a local company. He took his own company along with him. It is true that he took over and maintained a kind of organization which made the development of good, new actors almost impossible. He was not a cultivator of talent. He bought skill in his subordinates ready made. He lacked the patience to teach. He did, however, recognize talent when he saw it. He gave one great American actress, Margaret Anglin, her start in his production of *Cyrano de Bergerac*.

Whatever his faults, he was a courageous man, dauntless in the face of criticism from every side, not afraid to express his opinions, never a hypocrite. He remained true to high ideals of theatrical art, always refusing to curry public favor.

BIBLIOGRAPHY

- Anonymous. "Solitary Genius of Richard Mansfield," *Review of Reviews*, VIII (1910), 433-36.
- Dale, Alan. "Who Is Our Worst Actor?," *Cosmopolitan*, XL (1906), 683-90.
- Fyles, Franklin. "Mansfield's Influence on American Drama," *Review of Reviews*, XXXVI (1907), 424-28.
- Glover, Lyman B. "Richard Mansfield," *World Today*, XIII (1907), 973-76.
- Hamilton, Clayton. "Mansfield the Man," *North American*, CLXXXVII (1908), 60-69.
- Hillhouse, Lewis J. "His Hopes and Disappointments," *Theatre*, VI (1906), 190-93.
- Mansfield, Richard. "Man and the Actor," *Atlantic*, VII (1906), 577-85.
- Wandmacher, Harold. "Was Mansfield a Genius?," *Arena*, XXXIX (1908), 166-76.
- Wilstach, Paul. "His Beginnings and Apprenticeship," *Scribner's Magazine*, IV (1908), 301-13; "Great Actor," *Ibid*, 533-49; "The First Success," *Ibid*, 385-95.
- Winter, William. *Life and Art of Richard Mansfield*. New York: Moffatt Yard and Co., (1910), 2 vols.

Thespians Take Honors in Many Tournaments

Thirteen inter-state and state drama tournaments were won last year by schools affiliated with the National Thespian Society, a record which again attests to the superiority of work being done in dramatics by Thespian schools. Winners for the 1939-40 season were as follows:

- Troupe No. 243 Greenwich, Conn., High School. First place in Class A schools, New England Drama Festival. Miss Madge Vest, sponsor. Winner of first place in Connecticut Drama Day Festival.
- Troupe No. 273, Garrett Schenck, Jr., High School, East Millinocket, Me. First place in Class D schools, New England Drama Day Festival. Mr. Daniel Turner, sponsor. Also winner of second place in the Maine One Act Play Contest.
- Troupe No. 177, Orlando, Fla., Senior High School. First place in the Florida State One Act Play Contest. Miss Mildred Murphy, sponsor.
- Troupe No. 111, Burley, Idaho, High School. Superior rating in the southern division of the Idaho State One Act Play Contest. Mr. Eugene J. Ryan, sponsor.
- Troupe No. 190, Coeur d'Alene, Idaho, High School. Superior rating in the northern division of the Idaho State One Act Play Contest. Miss Doris E. Marsolais, sponsor.
- Troupe No. 225, Lincoln, Ill., High School. Class A rating in the Illinois State Dramatic Festival. Mr. L. E. Roberts, sponsor.
- Troupe No. 142, Bloomington, Ind., High School. Superior rating in the southern division of the Indiana State Speech Arts Festival. Mrs. Laura G. Childs, sponsor.
- Troupe No. 414, University High School, Bloomington, Ind. Superior rating in the southern division of the Indiana Speech Arts Festival. Mrs. Evelyn R. Spray, sponsor.
- Troupe No. 192, Keokuk, Iowa, High School. Superior rating in the Iowa Play Production Festival. Miss Jane Marsh, sponsor.
- Troupe No. 420, Willis High School, Delaware, Ohio. First place in the Ohio High School Speech League Tournament. Mr. R. G. Rittenour.
- Troupe No. 334, Chardon, Ohio, High School. Superior place in the Ohio High School Drama Festival. Mr. I. A. Canfield, sponsor.
- Troupe No. 386, Marietta, Ohio, High School. Superior rating in Ohio High School Drama Festival. Miss Lucy Stacey, sponsor.
- Troupe No. 341, Classen High School, Oklahoma City, Okla. First place in the Oklahoma High School Public Speaking League. Mrs. Elaine Tucker, sponsor.
- Troupe No. 349, Central High School, Murfreesboro, Tenn. First place in the Tennessee Contest in Acted Drama. Miss Bernice Cantrell, sponsor.
- Troupe No. 422, San Marcos, Texas, High School. First place in the Texas State One Act Play Tournament. Mr. Arthur R. Hayes, sponsor.
- Troupe No. 333, Burlington, Wash., High School. First place in Class C schools, Washington High School Drama Festival. Miss Patricia Ryan, sponsor.
- Troupe No. 99, Weston, W. Va., High School. Best play in Group II schools, West Virginia High School Drama Festival. Miss Urilla M. Bland, sponsor.
- Troupe No. 23, Williamson, W. Va., High School. Best place in Group I schools, West Virginia High School Drama Festival. Miss Rose G. Smith, sponsor.
- Troupe No. 293, Gauley Bridge, W. Va., High School. Best play in Group III schools, West Virginia High School Drama Festival.
- Troupe No. 70, Laramie, Wyoming, High School. Superior place in the Wyoming Speech Festival. Miss Velma Linford, sponsor.

Suggested Dramatics Club Programs for the 1940-41 Season

Important Troupe Meetings of the Year

(Notice: Programs outlined here must obviously be general in nature. Sponsors and directors are free to change and adapt them to their individual needs.)

DURING SEPTEMBER:

First Meeting: Reorganize Troupe and elect officers if not previously elected; appoint committees, ascertain qualifications of prospective members, define position of Troupe in the year's dramatics program; discuss plans for the year. Follow with entertainment, skits, readings, etc. Announce date of next meeting.

Second Meeting: (Sponsored by Troupe for benefit of all students interested in dramatics.) Thespians speak on (a) aims, purposes, and national aspects of THE NATIONAL THESPIAN SOCIETY, (b) history of the local Troupe, (c) requirements of membership in the Troupe, (d) meaning of Thespian membership, (e) place of Troupe in the dramatics program for the year. Sponsor speaks on plans of dramatics department for the season. Announce date of next meeting.

DURING OCTOBER AND NOVEMBER: Special program, and initiation of new members, if new members are to be admitted early in the fall. Follow with production of one-act play, provide speaker for occasion. Follow with refreshments and theater party if held during evening hours. Thespians may also sponsor programs for Halloween, Armistice Day, and Thanksgiving Day.

DURING DECEMBER: If not done previously during the fall, plan program and initiation of new members. Sponsor special Christmas program.

DURING JANUARY: Bring activities of semester to a close and plan program for the spring semester. Admit new members. Elect new officers for second semester if necessary. Plan program for observance of National Drama Week during February. (Special program for National Drama Week available from National Office December 15.)

DURING FEBRUARY: Observe National Drama Week. Plan impressive program for benefit of high school and community. Sponsor exhibits, play productions, talks and discussions, theater parties, etc. Main object to advertise activities of the dramatics department.

DURING MARCH AND APRIL: Plan special program for Easter Season. Plan spring productions. Participate in drama festival or contest. Assist with operettas. Plan to see production of nearby school or college.

DURING MAY AND JUNE: Plan class plays. Plan special Thespian banquet and initiation to close season. Plan Thespian theater party or picnic. Elect officers for the 1941-42 season. Send all reports to National Office. Leave all records and supplies in order for the next season.

Suggested Activities for Regular Troupe and Dramatics Club Meetings

PROGRAM A

(Based upon a program sponsored by Thespian Troupe No. 37, Grant County Rural High School, Ulysses, Kansas. Mrs. Kathleen H. Wheeler, sponsor.)

Order of Business at Each Meeting: Thespian Songs, Reading of Minutes, Committee Reports, Bills and Correspondence, Unfinished Business, New Business, Departmental Reports, Program, Roll Call.

Departmental Committees: Current Plays, Actors in the News, Stagecraft, Speech, Playwrights.

October 9. Address of Welcome, History of

Local Troupe, the Year's Outlook. Report: "Television Opens New Careers for Youth." Roll Call: A Line From a Play. Refreshments.

October 23. *Greek Drama.* Student reports on *Agamemnon*, *Oedipus Rex*, *The Frogs*, *The Greek Stage*. Roll Call: An Expression From Greek Philosophy. Refreshments.

November 13. *Roman Drama.* Students reports on *The Twin Brothers*, Farce of *Pierre Patelin*, *The Roman Circus*. Roll Call: Name a "great" Roman. Refreshments.

November 27. *Spanish Drama.* Students reports on *Life Is a Dream*, *The Star of Seville*, history of the Spanish Matador. Roll Call: A quotation in Spanish. Refreshments.

December 11. One-act play, *Why the Chimes Rang*. Singing of Christmas carols, initiation of new members, gift exchange. Roll Call: Christmas customs of other lands. Refreshments.

January 8. *French Drama.* Student reports on *Don Juan*, *The Cid*, *Andromaque*, *Zaire*, *Cyrano de Bergerac*. Roll Call: A quotation in French. Refreshments.

January 22. *Annual Play Rehearsal.*

Operettas for the Present Season

Very frequently requests reach the Editor for the titles of operettas suitable for junior and senior high school groups. Many directors want to know what other schools are giving. We are happy, therefore, to publish the complete list of operettas reported by Thespian schools for the 1939-40 season. We believe this list will facilitate somewhat the task of choosing this year's operettas. Complete information concerning each title may be found in the publisher's catalogue. (The figure after each title indicates number of productions reported.)

The Miracle of Canterbury 1 (?); *The Golden Trail* 1 (?); *Belle of Bagdad* 1 (NW); *The Gypsy Troubadour* 1 (E); *The Lucky Jade* 1 (?); *In Old Louisiana* 1 (BA); *Choncita* 1 (E); *The Band Wagon* 1 (?); *Pirates of Penzance* 4 (BA); *Carmelita* 2 (?); *Tea House of Sing Lo* 1 (BA); *Hansel & Gretel* 2 (E); *Sailor Maids* 1 (?); *Star of Bethlehem* 1 (?); *Sweethearts* 2 (?); *An Old Kentucky Garden* 3 (NW) (E); *Gypsy Rover* 2 (NW) (E); *Pandora* 1 (?); *Atlantis Race* 1 (?); *Little Snow White* 1 (NW); *In Old Vienna* 1 (E); *Betty Lou* 1 (E); *Oh, Doctor* 1 (NW) (E); *H.M.S. Pinafore* 8 (BA); *The Bells of Capistrano* 1 (NW); *The Fire Prince* 1 (?); *The Dream Boat* 1 (?).

The Mikado 3 (NW) (E); *Tune In* 3 (?); *Lads and Lassies Go A-Maying* 1 (?); *The Cobbler and the Elves* 1 (?); *Nativity* 1 (B); *Shooting Stars* 1 (NW); *Patchwork Quilt* 1 (NW); *Norwegian Nights* 1 (?); *Don Alonso's Treasure* 1 (?); *Riding Down the Sky* 1 (?); *The Count and the Co-ed* 1 (?); *Jeanie* 1 (?); *Marrying Marian* 1 (B); *Romany Road* 1 (?); *Tulip Time* 2 (E); *The Chimes of Normandy* 2 (E); *Jewels of the Desert* 1 (I); *Carmen* 1 (BA); *Across the Delaware* 1 (original); *Margie Goes Modern* 1 (?); *Ask the Professor* 1 (NW); *Princes Marries Page* 1 (?); *White Gypsy* 1 (NW); *Miss Cherry Blossom* 1 (E); *Rose of the Danube* 1 (E); *An Old Spanish Custom* 1 (NW) (BA); *Jerry of Jericho Road* 1 (NW).

NW—Northwestern Press. B—Walter H. Baker Co. E—Eldridge Entertainment House. BA—Banner Play Bureau. I—Ingram Publications. (?)—Publisher not reported.

February 12. *Norwegian Drama.* Student reports on *A Doll's House*, *Beyond Our Power*, *The Father*. Roll Call: A line from an Ibsen play. Refreshments.

February 28. *German Drama.* Student reports on *Wilhelm Tell*, *Faust*, *The Sunkers Bell*, Wagnerian opera. Roll Call: Name a German opera.

March 11. *Russian Drama.* Student reports on *Boris Godounoff*, *The Cherry Orchard*, the Russian Ballet. Roll Call: A Russian recipe. Refreshments.

March 25. *Irish Drama.* Student reports on *Candida*, *Land of Heart's Desire*, *Riders to the Sea*, *Junno and the Paycock*. Roll Call: An Irish joke.

April 8. *English Favorites.* Student reports on *Tamburlane*, *Hamlet*, *She Stoops to Conquer*, *A School for Scandal*. Roll Call: A line from Shakespeare. Refreshments.

April 22. *Favorites Today.* *Emperor Jones*, *Peter Pan*, *Our Betters*, *Journey's End*, *Green Pastures*. Roll Call: A Broadway actor of today. Refreshments.

May 13. *Annual Buffet Supper and Lin Party.*

PROGRAM B

(Based upon a program sponsored by Thespian Troupe No. 29, Ashland, Ohio, High School. Mr. Harry C. Dotson, sponsor.)

Committees: Social, Membership, Program. **Special Meetings:** Dramatics Club Plays, October 6, November 17, December 8. **Social Meeting:** April 23, Senior Farewell, May 28.

September 12—Special Thespian Meeting. September 19—Outline Year's Program.

Puppets

October 3—Discussion.

October 17—Performance.

October 31—Thespian Initiation.

Make-Up

November 14—Fundamental Make-up.

November 28—Character Make-up.

December 12—Make-up Demonstration.

Theatres

January 9—Chinese Theatres.

January 23—Russian Theatres.

February 6—Little Theatres.

Technical

February 23—Lightings and Settings.

March 9—Outside Speaker.

March 19—Outside Speaker.

Variety

April 9—Current Broadway Play.

May 7—Thespian Initiation.

May 12—Program of Plays.

PROGRAM C

(Based upon a program sponsored by Thespian Troupe No. 13, Sweet Grass County High School, Big Timber, Montana. Miss Callie Allison, sponsor.)

September: Election of troupe officers and appointment of committees for the year.

October: Initiation of new members followed by pantomime skits.

November: Student reports on Primitive Theatricals (*the Theatre in Asia*), the Indian Theatre, the Javanese Theatre. Vocal solo. Dramatic skit.

December: Student reports on the Chinese Theatre, the Japanese Theatre, (*the Theatre in Europe*) the Greek Theatre. Violin solo. Dramatic skit. (*Thespian Mixer*, December 15.)

January: Thespian initiation. Student reports on the Roman Theatre, Medieval Theatre, the Renaissance in Italy. Baritone solo. Dramatic skit.

February: Student reports on the Renaissance in France, the Renaissance in Spain, the Renaissance in England. Girls' trio. Dramatic skit.

March: Student reports on the Renaissance in other European countries, the Eighteenth Century, the Nineteenth Century. Vocal solo. Make-up demonstration.

April: Student reports on the early Twentieth Century, (The Theatre in America): Beginnings, the Eighteenth Century, the first half of the Nineteenth Century.
May: Student reports on the second half of the Nineteenth Century, the early Twentieth Century. Violin solo. Dramatic skit.

PROGRAM D

(Based upon program sponsored by Thespian Troupe No. 81, Alamogordo, New Mexico, High School. Miss Edith L. Welsheimer, sponsor.)

October: Student reports based on articles appearing in the October issue of THE HIGH SCHOOL THESPIAN.

November: Group discussion led by five students: "War and Peace in the Drama."

December: Student reports on the best plays of 1937-38.

January: Group discussion led by five students: "The Moving Picture."

February: Group discussion led by seven students: "Puppetry."

March: Written reports of dramatic incidents in New Mexico history.

April: Reading of student-written plays based upon historical incidents in New Mexico.

May: Picnic or party for dramatics students.

PROGRAM E

(Based upon program sponsored by the Heights Players of Cleveland Heights, Ohio, High School. Dr. Dina Rees Evans, sponsor.)

February 1. Sound recording system. Scenes from *Skidding*.

February 8. Student report, *Mary of Scotland*; guest speaker.

February 15. Student report, *Prologue to Glory*; slides by Miss Evans.

February 29. Guest speaker from Cleveland Theatre School.

March 7. Student report, *Of Mice and Men*; speaker on "The Drama in Everyday Life."

March 14. Student reports, *Ethan Frome* and *Winterstet*.

March 21. Student reports, *Craigs Wife* and *Petrified Forest*.

March 28. Student reports, *Jane Eyre* and the *18th Chair*; sound recording system, *Black Flamingo*.

April 4. Student reports, *Own Town* and the *Shining Hour*; pictures and costumes of the French Revolution.

April 18. Student report, *Berkeley Square*; report on the Cain Park Theatre.

April 25. Student reports, *Golden Boy* and *Spring Dance*; speaker, "Greek and Roman Drama."

May 2. Student report, *Camille*; speaker, "Modern Plays and Authors."

May 9. Student reports, *Saint Joan* and *Outward Bound*; guest speaker.

May 16. Student reports, *Excursion* and *Night Must Fail*; Hamlet's advice to the players.

May 23. Student reports, *Measure for Measure* and *On Borrowed Time*; talk, "What High Schools and Colleges Are Doing in Theatre Work."

May 30. Student report, *She Stoops to Conquer*; election of officers.

June 6. President's Day—Dr. Evans, speaker.

ADDITIONAL SUGGESTED PROGRAMS FOR 1940-41 SEASON

1. Study of Make-up for the Stage. The series of articles on Make-up by Carl B. Cass, appearing in THE HIGH SCHOOL THESPIAN, may serve as a basis for this study. Supplementary material and demonstrations should be introduced as part of the study.

2. Study of Great Actors on the American Stage During the 18th and 19th Centuries. The series of articles edited by Hubert Heffner, appearing in THE HIGH SCHOOL THESPIAN, may serve as the basis for this study. Supplementary material should be introduced.

4. Study of Great American Actors of Today. The series of articles by Fred C. Blanchard, appearing in THE HIGH SCHOOL THESPIAN, may serve as the basis for this study. The contributions of additional American actors and actresses of today may be introduced.

Winning Programs of the 1939-40 Season

PRINTED PROGRAMS

FIRST PLACE: *Cyrano de Bergerac*, Troupe No. 353, Abilene, Texas, High School. Directed by Mr. C. B. Ford. The most elegantly designed and printed program sent to the National Office during the season. Printed in blue and purple on gold and white stock. The cover page has a silhouette of Cyrano de Bergerac, with historical notes, cast of players, and production staff on the inside and back cover pages. The program is attractively designed. Mr. Ford will gladly furnish you with a copy as long as the supply lasts. (Prize, \$3.00.)

SECOND PLACE: *Our Town*, Troupe No. 190, Coeur d'Alene, Idaho, High School. Directed by Miss Doris E. Marsolais. Though small in design and somewhat hard to read, this program is easily the most complete program as far as information is concerned. The program is well designed, with a drawing of "Grover's Corners" on the inside cover pages. Interesting notes about the play, the author, and definition of the terms used in the play, add much to the value of the program. (Prize, \$2.00.)

Honorable Mention

(In the order mentioned)

Cock Robin and Broken Dishes, Troupe No. 210, Topeka, Kansas, High School. Directed by Miss Gertrude Wheeler.

Winterstet, Troupe No. 190, Coeur d'Alene, Idaho, High School. Directed by Miss Doris E. Marsolais.

Ceiling Zero, Troupe No. 256, Twin Falls, Idaho, High School. Directed by Miss Florence M. Rees.

Our Town, Troupe No. 112, Norfolk, Neb., Senior High School. Directed by Mr. Donley F. Feddersen.

Pygmalion, Troupe No. 178, Washington High School, Massillon, Ohio. Directed by Mr. M. C. Wickersham.

Mollie O'Shaughnessy, Troupe No. 106, Champaign, Ill., High School. Directed by Miss Marian Stuart.

We Also Liked

Youth Takes Over, Troupe No. 59, Danville, Ill., High School. Directed by Miss Mary Miller.
Abie's Irish Rose, Troupe No. 53, Washington Gardner High School, Albion, Mich. Directed by Miss Leitha Perkins.

What a Life, Troupe No. 296, Pontiac, Mich., Senior High School. Directed by Mr. W. N. Viola.

You Can't Take It With You, Troupe No. 356, Grand Ledge, Mich., High School. Directed by Miss Eleanore Yinger.

A Midsummer Night's Dream, Troupe No. 266, Sacramento, Calif., Senior High School. Directed by Mr. E. A. deHermida.

Apron-String Revolt, Troupe No. 368, Geneva, Ohio, High School. Directed by Dorothy V. Diles.

MIMEOGRAPHED PROGRAMS

FIRST PLACE: *320 College Ave.*, Troupe No. 106, Champaign, Ill., High School. Directed by Miss Marion Stuart. An interestingly designed program containing a short history of the Wig and Paint dramatics club, cast of players, production staff, notes on National Thespian Troupe 106, notes on the Junior Dramatics Club, list of alumni members of the Wig and Paint Club, list of patrons, and acknowledgments. (Prize, \$3.00.)

SECOND PLACE: "Thespian Night," Troupe No. 112, Norfolk, Neb., Senior High School. Directed by Mr. Donley Feddersen. Attractively designed, this program contains a Thespian membership roll on the inside front cover, a dedicatory statement, cast of characters and notes for each of three one-act plays, and a statement of the production staff on the inside back cover. (Prize, \$2.00.)

Honorable Mention

(In the order mentioned)

Headed for Eden, Troupe No. 384, Custer, S. Dak., High School. Directed by Eva Nelson.

Growing Pains, Troupe No. 384, Custer, S. Dak., High School. Directed by Miss Eva Nelson.

Seven Sisters, Troupe No. 333, Burlington, Wash., High School. Directed by Miss Patricia Ryan.

New Brooms, Troupe No. 331, Masontown, W. Va., High School. Directed by Miss Susan Montgomery.

Seven Sisters, Troupe No. 226, Washington-Irving High School, Clarksburg, W. Va. Directed by Miss Lillie Mae Bauer.

We Also Liked

Young April, Troupe No. 26, Whapeton, N. Dak., High School. Directed by Miss Ida M. Erstad.
"Evening of One-Act Plays", Troupe No. 282, Senior High School, Longview, Texas. Directed by Miss Ethel Kaderli.

Cross My Heart, Troupe No. 116, Mount Vernon, Ind., High School. Directed by Miss Catharine L. Howard.

"Home-coming Program", Troupe No. 360, Plentywood, Mont., High School. (Designed by Conrad Lund.) Directed by Miss E. Winifred Opgrande.

"Initiation Banquet Program", Troupe No. 43, Hundred, W. Va., High School. Directed by Mrs. Anna Virginia Groves.

"Program of One-Act Plays", Troupe No. 26, Whapeton, N. Dak., High School. Directed by Miss Ida M. Erstad.

Total number of programs entered in 1939-40 Program Contest: Printed programs, 162; mimeographed programs, 186; total, 348.

BEGIN NOW! Enter your programs in the 1940-41 annual contest. Results will be announced a year from now.



With the Radio Editor

A page published for teachers and students interested in radio activities at the high school level. Comments and suggestions from readers are welcomed.

Edited by G. HARRY WRIGHT

Department of Speech, University of Wisconsin, Madison, Wis.

Address: 257 Langdon St., Madison, Wis.



ORGANIZATION OF A RADIO WORKSHOP

NOW is the time for Thespian radio bugs to get in on the ground floor by starting their radio activities before they are swallowed up by the thousand and one other things that go on in a busy school. Our Editor-in-chief says that about one-fourth of our Thespian schools do some kind of radio work. The number ought to be much greater. In fact, all high schools ought to be doing radio work. With the air waves carrying most of our entertainment, bringing us most of our news and advertising, with one hundred thirty million Americans depending upon the loudspeaker for their daily information about this world and its inhabitants, it is difficult to understand how any school can ignore radio training. Education certainly ought to teach us to use the tools of civilization, and radio is one of the most potent tools known to man today.

How about your school? Does it give courses in radio speaking and writing? Does it have a Radio Workshop? Do the students broadcast over nearby commercial stations? If not, then it is in danger of being behind the times, and Thespians ought to do something about it.

What to do? A high school teacher told me this summer that she would like to introduce radio work into her school, but didn't know just how to go about it. Here are some preliminary suggestions.

FIRST, organize a Radio Workshop. It would be splendid, of course, if the school would introduce radio courses into the regular curriculum (and hundreds of schools have done just that), but you can't accomplish everything in a day, and

The editor of this page wants to make it as helpful as possible to all Thespians, both teachers and students, interested in radio. To that end he welcomes questions, suggestions and ideas of all kinds from readers. If you want information on any phase of broadcasting, drop us a card, and it will be given immediate attention. If you are engaged in interesting projects, tell us about them. Throughout the year we intend to bring you practical hints on organization and broadcasting techniques, reviews of the new books on radio, suggestions as to where to get scripts, and information on worthwhile professional programs. Other services will be added upon suggestion by Thespian readers. Address correspondence to G. Harry Wright, 257 Langdon Street, Madison, Wisconsin.

superintendents and boards are sometimes hard to convince. A Radio Workshop on an extra-curricular basis is a good beginning. It need not be called a Radio Workshop, of course. Any name that you chance to like, such as Radio Club, Microphoneers, Broadcast Society, or Studio Players will do. Workshop is suggested here because it suggests activity and business. Idleness has no place in a workshop. But the essential thing is that a group of enthusiastic workers be organized under capable leaders, that they devote themselves to the task of learning about radio by actually doing creative work in it, and that they have a well-planned scheme of activity for the year.

There are many ways to organize a Workshop, and no one plan is necessarily best in every case. Here is one, however, which seems to work out well.

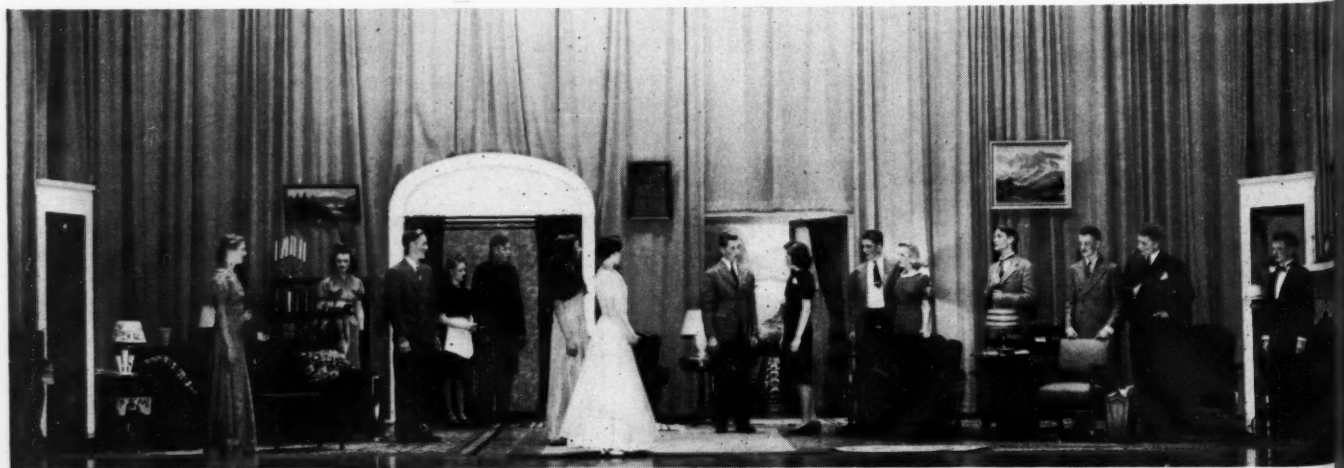
A meeting of students interested in radio is held, its purpose is explained by a leader, and the group proceeds to organize. A constitution may or may not be

adopted, but if it is not, the group decides upon questions of membership, officers, meeting time and place, and other matters of policy. Officers are elected: usually a president, vice-president, and secretary. The president presides at meetings, introduces speakers, sees that necessary business is brought before the group and makes announcements. The vice-president serves in the absence of the president. The secretary keeps a record of proceedings of the group, and takes care of correspondence.

This takes care of the business organization of the Workshop, but there remains the selection of the executives for production, which is perhaps the most important activity of the group. Who will see that scripts are written or otherwise obtained, who will direct programs, who will take care of sound, who will do the engineering, who will do the actual performing before the microphone, who will see about contacts with radio stations? These and many other tasks are indispensable, and they call for very special talent and ability. The persons intrusted with them should not be elected, but should be chosen in open competition upon a basis of proved fitness.

At this first meeting slips of paper should be passed out, and members told to state in writing in what phase of the work they would like to serve. Then the faculty sponsor of the Workshop should spend several days, or weeks if necessary, in holding tryouts and interviews, with the help of the elective officers. At the end of this time a tentative production staff may be announced, composed of a Student Director, several Assistant Student Directors, a Student Engineer and Assistants, a Sound Engineer and Assistants, Script Writers, and such other workers as may be needed to create, prepare, and broadcast programs. Actual performers before the microphone, such as speakers, actors, and announcers should be selected separately before each program by individual tryouts.

This plan has several advantages.



Setting and cast for *THE ADORABLE SPENDTHRIFT*, given by the Junior Class at the Robbinsdale, Minn., High School. Directed by Miss Bess Sinnott. (Thespian Troupe No. 352.)

gives opportunity for participation in important tasks to a great number of students, it provides for a Workshop run for the most part by the students themselves, yet allowing for the guiding hand of the teacher to be present at all times, it is fair, and it is democratic within the limits of efficiency.

Of course, organization should not be allowed to clutter up the work, or to stifle opportunity. Some student who is quite proficient in writing may be put in charge of scripts, but that does not mean that any other member of the group may not write a script and have it produced by the Workshop. It simply means that a certain responsibility has been delegated to a person of ability who wants to assume that responsibility. No organization should be so tight that it denies to any member the right to make his own contribution. And of course, staff changes ought to be made as fitness or unfitness are revealed under fire.

And now, what about the Workshop's program for the year. What ought it to try to do, and how should the group go about it? A Radio Workshop ought to do at least three things: study, practice, and broadcast.

Study

An organized plan of study for the year should be worked out and followed. This should be planned as carefully as the syllabus of a course, and that planning should be done by the group, with the advice of the faculty sponsor. Study should be carried on at regular meetings, with interesting reports and demonstrations by members of the group. This could be planned by a program committee. The secretary should see to it that the Workshop is on the mailing list of the National Association of Broadcasters, Federal Radio Education Committee, National Broadcasting Company, Radio Bureau of the United States Office of Education, Columbia Broadcasting System, National Committee on Radio in Education, and many other agencies which give information concerning radio. The pamphlets from these organizations, together with books on radio should be placed on a special shelf in the school library. Speakers from the staffs of nearby commercial radio stations should be invited to talk and demonstrate at Workshop meetings. Nothing that a teacher can do compares with a practical talk by a professional radio performer in stimulating interest and ambition among students, and this device should be used as often as possible. No possible avenue of study should be overlooked, for radio knowledge is as fascinating as it is useful, and young people are never bored by it.

Practice

As to practice, little need be said. Everybody knows by now that constant practice is as necessary in radio as it is on the stage, if anything worth while is to be accomplished. The great difficulty in many

Jittery James

He read the press, knew all the names,
In war-torn lands, did Jittery James.
He listened here and argued there,
He talked of war no matter where;
At home he raised the very deuce,
The office showed no sign of truce,
But one day someone said to him:
"If you don't get some sense, friend Jim,
A nervous wreck you're apt to be,
Now you just take that tip from me."
Said Jittery James: "I guess you're right,
I pity Europe in its plight,
But I can keep a sound, calm mind,
And lots of work right here I'll find
To keep America for me
A land we love, so great and free."
And, folks, he did that very thing,
Which always peace of mind will bring—
He helped the poor, backed up his town,
World troubles couldn't get him down,
And you can guess when evening came
No longer "Jittery" was his name.
'Twas then to cap the day he'd go
To see a good home talent show.
You'll all agree that James was right
To end the day with such a night.

Harry C. Eldridge, Sr.

schools is in obtaining the mechanical tools necessary for microphone rehearsal. However, this difficulty may not be as great as it seems at first glance. All that is needed is a public address system coupled with a bit of ingenuity. Public address systems are put out now at surprisingly low prices, and ingenuity is free. Why not consult your local radio man and find out for just how little he can rig up some sort of an outfit for you? Perhaps one of the boys or girls in your group has a father in the business. Often radio shops have discarded bits of equipment lying about the shop that can be adapted to your use. Many workshops have obtained their first equipment in this way.

Broadcasting

And now, to the third activity, actual broadcasting. Any good hardworking Radio Workshop group can get on the air. The commercial stations want school programs, if they are reasonably good. Plan a series of programs, prepare two or three of them for presentation—and I mean really prepare them, rehearse them until they are as good as you can make them—then go to your local station and ask for an audition. You will get it, without question. The program director will tell you, after the audition is over, to go back and rehearse some more. He will also give constructive criticism, and suggest certain changes. He may even give you some of his own time, and put you through a rehearsal, conducting it himself. In the end, if you try hard enough, you will get on the air.

So that's my plan for a Radio Workshop in your school. The subject is really too big for one article, and the above sketch is necessarily general and incomplete. Perhaps the details can be filled in in later articles. Possibly you already have a better plan in operation. If so, may we not hear about it? And if you don't have a Workshop, why not organize one this year? Then write and tell us about it.

Information

Contained in a leaflet given to prospective Thespians at the Moscow, Idaho, High School (Troupe No. 56). Miss Elizabeth Stickney, Troupe Sponsor.

Dedicated to all who are fascinated by grease paint and footlights.

Setting: Moscow High School on a typical school day. Down the corridor, walking with their classmates, are students, with hidden dramatic talent and high ambition to make something of it. You are right, you are among them. This is how your ambition is to be realized.

Act 1: Getting acquainted with rules and regulations. Here they are as they will be enacted:

- You must be a member of the Dramatic Club.
- You must have distinguished yourself by exceptional work.
- You must have earned ten points.
- You must have a scholastic average of at least a "B".

POINTS

Act 2: Gaining enough points to earn admittance to National Thespian Troupe. Try out for the part you want and make a success of it. Only ten points will be required from the following list:

- The lead in a 3-act play..... 9
- Major role in 3-act play..... 6
- Minor role in 3-act play..... 3
- Lead in 1-act play..... 5
- Minor role in 1-act play..... 1
- Stage manager..... 5
- Staff work..... 3
- Membership in Dramatic Club..... 1
- Lead in operetta..... 9
- Writing a 3-act play produced by High School..... 9
- Writing a 1-act play produced by High School..... 3
- Radio Broadcasting..... 1
- Semester average of "A" in dramatics or speech class..... 1

You have the dope now, good luck!

Act 3: Becoming a member of National Thespian because you have distinguished yourself in exceptional work on stage or staff. Congratulations! You have reached the highest goal of Moscow High School dramatists.

PRODUCTION NOTES

- Have you old furniture in the attic? Ask mother if the dramatics department can't have it.
- Practice will begin soon on the freshman dramatic class production, *Life Begins at Sixteen*.
- Someone is going to get those "A's" in dramatics, why can't it be you?
- The trail that leads up the mountain of Thespian success is difficult, but don't give up.

The Technical Director's Page

by LESLIE ALLEN JONES

Author of *Painting Scenery, Scenic Design and Model Building*, etc.
99 Brown Street, Providence, R. I.

Some Notes on Wing Construction

DID you have a good summer? I did—in a summer theatre, where I served as Technical Director and Designer supervising the building and painting of many shows. Late in the summer I left my post and went traveling about, peering into other summer playhouses and looking at a strange and varied assortment called scenery. Some of it was good, most of it was fair, and a little bit was downright bad construction.

So this first article of mine this year will speak of wing building—of the various ways in which the wing, or flat, can be successfully built. Now I was taught to call a piece of scenery five feet nine inches in width and fourteen feet high a *wing*. Most of you call such piece a *flat*—and really it makes no difference, since both terms are outmoded and now apply to the unit of scene construction, whether it be eight or fourteen feet high—and no matter what the width.

What was a wing? What was a flat? A wing was a unit of scenery jutting out from the sides of the stage. It ran in grooves, and was pulled out or shoved back by the stagehands, like the old sliding doors that slid into the wall of a room. The true wing survives today in the wood wing—when that useful piece of scenery is used in a wing and border setting.

The flat was also used in grooves, but instead of jutting out from each side of the stage it was pulled way out so that it met the flat from the other side and formed a back wall. Two flats made a back wall and were big pieces of scenery—sometimes with doors and windows cut in them. Flats were fourteen feet by twenty feet, often as not—and belonged in that era when furniture and draperies were painted on the setting.

The first box set was made when two such flats were pulled out of the grooves and clamped to the corners of another flat—making the three-sided setting in use today. Soon side and back walls were made of smaller flats—wings—which were battened and covered with a cloth strip. A side or a back wall, or any piece made of one or more wings or jogs battened together, was called a *flat*—and many a rap over the knuckles did I collect in my apprentice days when calling a wing a flat. A wing, to my hard-hearted stagehands, is five feet nine inches wide and of any height. It can be a plain wing, a door wing, or a window wing. Any piece of scenery less wide is a jog—one-foot jog, two-foot jog. The strange part of it all comes when you batten two one-foot jogs together to make a two-foot wide piece of scenery. What have you got then? Though not so wide as a wing, it is a flat. Let's call the whole thing off. You can

call them flats, let me call them wings and jogs.

Look at the drawing for this page. That is a wing, a standard plain wing, on the left. The parts are named, and you can see that there are two toggle-rails.

Toggle Rails

THE name is very old. A toggle is a short bar, fastened at the center. Remember the toggles, or frogs, on the fastenings of a coat? I have the fancy that the rail in a piece of scenery was so named because a toggle bar was placed on it, to help lock the pieces into position. Nowadays keeper hooks, short S-shaped flat steel hooks, are sometimes hung on the toggle rail, and a batten run across to stiffen a flat that is to be flown, or hoisted into the flies.

The number of toggle rails depends on the height of the piece. I invariably use two such cross-members on twelve-foot scenery, one on a ten-foot piece, three on sixteen, etc. A good rule in construction of flat pieces of scenery is to allow no more than four feet of height without a toggle rail.

Corner Braces

THE drawing next to the standard wing shows one constructed with one toggle rail and a corner brace. These braces are generally pieces of one-by-two, cut so that the brace represents five units. That is, if you measure three units across the top—say three feet—you would measure four units down along the stile, and the brace would run five units, or five feet.

Braces are optional, in my estimation. True, they make a rigid corner, but two toggle rails and good corner blocks will hold just as well for all practical purposes, and the extra toggle rail will prove very handy in hanging pictures or battening the completed set. A good place for a brace is above a door opening, as shown in the third sketch of my drawing for this issue.

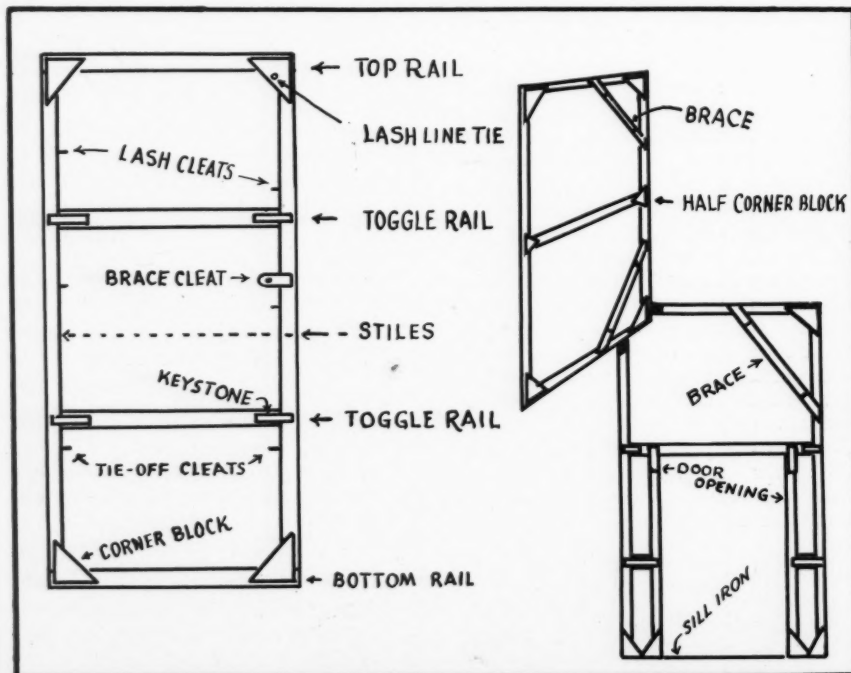
Braces are always placed on the right hand side of the wing, when the wing is building, face down upon the floor. This is to enable one to use the lash line more effectively—and if you have had trouble making a quick lash job between the acts, you will readily understand how a brace gets in the way of a quick tie.

Top and Bottom Rails

THESE members always run clear through the full width of the piece. That is so they will make a shoe on which to slide the wing across the floor. If the end of the stile comes flush with the end of the piece it will soon split away as it is dragged across the stage.

Corner Blocks

CORNER block should be made of 1/4-inch plywood—"good one side" variety. A ten-inch square, sawed on a diagonal, is most useful. To make a finished block, the sides should be beveled. This prevents splintering when wings are



dragged across each other. In amateur use, the bevel is not employed, but with power saws and tilt-tables so widely used, it should be possible to have corner blocks made the correct way. Corner blocks are fastened with 1¼-inch clout nails, or with ¾-inch screws (No. 9). It is sometimes the practice to fasten battens with corrugated fasteners before applying corner blocks. My advice is, don't do it, for it ruins the batten should removal of the block be necessary. A clout-nailed corner block can be removed by running a hack saw blade between it and the wood. This saves both the block and the batten for future use. Screws enable one to remove the block easily, but more rapid construction follows the clout nail and clinch iron method.

Keystones

THE keystone is used in fastening toggle rails and braces—a half keystone or a strap of plywood is generally used on braces. Why a keystone should be made in the keystone shape is beyond me. It looks better, but serves no real purpose. My general course is to make keystones about 2½ by 8 inches. Half corner blocks are often used in place of keystones.

Position of Corner Blocks and Keystones on the Work

ALL corner blocks and keystones are placed with ⅞-inch free space between their edge and the edge of the piece. This is to enable one to make tight joints when lashing scenery in place. Corner blocks and keystones are also held back from the inner edge of door and window openings. This is to allow a tight joint on the window or door frames.

Hardware

IN my book, *Painting Scenery*, I speak of using board nails as lash cleats. This is an amateur method, it is true, but if the nail is driven into the edge of the stile carefully it is quite as good as a professional lash cleat. It should not be placed at an angle so that the head of the nail might catch in other scenery when the piece is stacked in a pack.

The number of lash cleats on a wing or jog depends on the height of the piece. For ten or twelve foot stuff two lash cleats and a tie-off cleat to a side are plenty.

The lash line should be of good quality clothesline, or sash cord, and the correct length is the length of the piece—ten or twelve feet. While a professional lash-line cleat is sold, a favorite method of mine is to bore a hole in the upper right-hand corner of corner block. Such a lash-line hole can be bored with a screwdriver, if no drill is handy, and the lash line run through the hole in an instant. Tie a simple knot in the end of the line and pull back until the knot is under the corner block. This method has the advantage of carrying the lash line high on the piece, enabling one to lash the top securely.

Your Questions

Are you experiencing any difficulties in solving those technical problems that come up in staging your plays? Why not ask Mr. Jones to help you? Address your questions to him at 99 Brown Street, Providence, R. I. Don't forget to enclose a stamped, self-addressed envelope, if you want a reply return mail.

A stagebrace cleat is shown in my drawing. Such a cleat is placed above center on the piece, when it is used. It goes on either side, depending on what part of the setting needs bracing. Sometimes a large screw-eye is used instead of the brace cleat. And some people jam pegs into the stiles—but a stage peg belongs in the floor, not in a stile, which it is apt to crack.

By far the best lumber for ordinary wing and jog construction is pine—grade C or better. One-by-three batten stock for anything up to twelve or fourteen feet. For sixteen-foot high stuff, use one-by-four.

QUESTIONS AND ANSWERS

LAST year the editor of the *THESPIAN* allotted me another page in the magazine, in which I was to answer questions of a technical nature. From Maine to California questions came—and not a one forgot to enclose a three-cent stamp. And I answered every one to the best of my ability. Now I do not pretend to know all the answers—but it so happens that I have been connected with the professional theater for many years, and I have a wide circle of friends in many different branches of the craft. They are very kind to me with their advice, and so I have access to a great stock of theatrical lore. So I invite you, one and all, to write to me when you wish. I do not answer questions about acting or directing, but I will be glad to advise you on matters pertaining to staging and lighting.

Now I know that when a person is stuck, he hasn't time to wait for an answer in the pages of this magazine. All the answers printed here have been taken from personal letters written to the people who wrote me about their problems. Do you mind if I reserve the right to print in this space some of the material sent to you? I use only initials, and often print only excerpts from your inquiring letters.

...considering presenting the play *Road Into the Sun* . . . but we do not understand how to stage it. Would you please tell us how to make the effect of the hill and a sunset? Our stage is equipped with draperies.—E. C., Montana.

YOU can do your hill and sunset in two ways—naturally, with carefully painted scenery—or suggestively, which means something to suggest the setting. Might I advise that you use the latter method, considering that you have drapes

(you don't specify the color) and that an attempt at naturalism is always more expensive?

Make a set piece of beaverboard on a light wood frame. I suggest you use a two or three foot jog laid upon its side, with a profile or upper edge, of unsupported beaverboard. This is left without framing so that you may cut it into shape. Remember those pictures in the drawing books illustrating perspective drawing? The one with the railroad track running together in the distance? Mark out your road in the center of the piece at the top, making it about five inches wide. Draw two lines at wide angles so that the road is six or eight feet wide at the bottom, or floor level. This angle business will depend entirely on the width of your set piece, which should be determined by the width of your proscenium opening.

Now to paint suggestively a road and landscape. Lay out on a palette or table top little heaps of the following dry colors. White (either Zinc White or Whiting), Ultramarine Blue, Orange Mineral (or some red—Burnt Sienna will do) and Yellow. Get a couple of big brushes ready and a pail of glue size. We will suppose the set piece to have been priced in in some color, the road lines marked with charcoal or chalk.

Remember the faded purple tints in distant hills? Get that at the top of your piece by using lots of white, a little blue, and some red. Now as you come down the piece, make that blue-purple stronger, and blending with water, turn into the middle ground color, approaching a greenish yellow. On the lower third of the work, come strongly into yellow-green and then green, which is, of course, made of blue and yellow. You can blend the whole smoothly, or try for a more natural effect.

The road might start out gray (whiting, little blue, little burnt sienna) and blend up into the same purple-blue distance. Let it fade into the top of the piece. Start a broken-line marking of slightly darker blue-gray that follows the angle-drawn lines of the roadway. As these lines near the bottom of the piece, they become stronger and wider, so that they too fade into the distance.

One other point. A very good trick to throw things back into perspective is the upright line in the foreground. How about a road marker standing at the edge of the road, and high enough to loom above the set piece?

A simpler way to paint the same setting would be to make the road pure yellow, the edging lines black, and the fields, hills, or whatever you call them, a solid green.

Now, put your set piece a few feet out from the edge of the draperies—and for your sunset use amber or red in a strip-light, or one of those copper sunbowl electric heaters—with a clear 100-watt bulb in place of the filament. Don't be afraid to experiment—dim your overheads and foots when you bring up the sunset.

Motion Picture Appreciation

Edited by HAROLD TURNEY*

Chairman, Department of Drama, Los Angeles City College.

STORY material is the most important single factor in film producing. Only pictures whose stories appeal to the public are financial successes. A very small minority of film-goers feels that the picture is worth the admission price if only the direction is especially noteworthy, or the photography is above average, or the costumes and settings *par excellent*, or the musical score memorable. Actors realize the value of stories. They know that many a mediocre player has risen to stardom by means of an especially appealing scenario; and, likewise, they are fully aware that the surest way from top-rating to oblivion is by way of a succession of poor scripts. And so, in each studio, the corps of writers are highly selected and become a vital hub in the wheels of production.

Where do the plots originate and how is their treatment determined? There are four or five main sources for story material—all illustrated in the list of films for the coming year.

Established fiction is a primary source. *The Yearling*, *How Green Was My Valley*, *Chad Hanna*, *Tree of Liberty*, and *Wild Geese Calling* are among the forthcoming productions adapted from popular novels. But in all probability the dramatizations necessarily will deviate from the books for a number of reasons.

First, the mediums are entirely different. A written story depends largely upon the author's gift of the usage of words. The exactness or uniqueness with which he uses these tools constitutes his "style," allows us to place ourselves through our imagination in the locales which he so aptly describes, or experience empathically each joy and sorrow of the various characters. On the other hand, the film appeals through the eye and the ear and carries a conviction not possible through the printed page. Where one is able to read into the story his own experiences and enhance the value according to his individual desires, the screen defines for him each element in the story and fortifies it with sound.

Second, the time factor is vital. Whereas a novel may accomplish its purpose leisurely and thus sometimes become slow and indirect, a picture is brought within the compass of two hours. A fact to be observed in this connection is that the setting, atmosphere, mood, costumes, and characterizations can be established on the screen in a few seconds time, but may

take several pages to describe in the book.

Third, the medium of the screen is more highly selective than the novel. Only the interesting, exciting, and thrilling parts of the story are possible for a successful film. Moreover, they must be pictorial. Often an author spends many pages baring the torments of a soul, the mental activities of one or more characters, or the psychological reactions of an individual or group which can only be suggested or omitted entirely on the screen. The camera must focus on action.

Fourth, whereas a novel may be written for a specific period such as childhood, adolescence, youth, or maturity—and even then for a certain social group—a picture, from the studio's viewpoint, must appeal to a majority of ages and as many classes of people as possible. Moreover, it must interest the peoples of various countries.

Fifth, the response to each varies. One usually reads the story by oneself in quiet enjoyment, bringing to the printed page one's individual sense of evaluation. But a film is a shared experience, and while each person maintains a certain personal reaction, the response to the film is mainly that of a group.

Thus it will be seen that if the novel is followed too closely, the picture may miss its aim.

A second source for film material is the play. Because the story is already in dialogue form, less revision is necessary, but a greater scope for backgrounds and action are given to the screen than to the stage. Conversation in *The Man Who Came To Dinner*, *The Philadelphia Story*, and *No Time For Comedy*, will be minimized in comparison with the stage version and pantomime and the number of settings increased.

Biographical literature is of paramount importance at the present time. In some instances, as in the case of *Madame Curie*, the picture will be adapted from the book as written by her daughter, Eve Curie, but the greater trend apparently is toward selection of incidents in the lives of great men and women as related in many sources and correlated into scenario form by the studio writers. The pictures: *Jane Addams of Hull House*, *The Story of Knute Rockne*, and *Brigham Young* will be written in this manner.

Somewhat new is the documentary drama which in part or in its entirety may be based upon news events such as *The Ramparts We Watch* released recently.

Magazine serials, for example, *Arizona*, *Reap The Wild Wind*, and *Valley Of The Sun*, occasionally find their way to the screen.

Original stories, purchased by the studio from unknown writers but more often written by a staff scenarist, completes our list of sources for available story material. Obviously these cannot be listed in the bibliography because they are not published.

BIBLIOGRAPHY OF SOURCE MATERIALS

for "Films of 1940-1941"

available only in certain metropolitan and educational libraries

KEY TO PRODUCING COMPANIES

Producer's name follows in parenthesis

Col:	Columbia
Mono:	Monogram
MGM:	Metro-Goldwyn-Mayer
Para:	Paramount
Rep:	Republic
RKO:	RKO-Radio
TCF:	Twentieth Century-Fox
U:	Universal
UA:	United Artists
WB:	Warner Brothers

Biographical-Historical Personality Films
Film stories will be based on selected dramatic incidents in the lives of the following characters as gleaned from original research.

American Vagabond, The. A biography of O. Henry, with Douglas Fairbanks, Jr. in the name role. (Para).

Brigham Young. A biography of the historic leader and founder of the Mormon Church, starring Dean Jagger, Tyrone Power, and Linda Darnell; directed by Henry Hathaway. (TCF).

Brooklyn Bridge. A story of early New York City starring Tyrone Power, Alice Faye, Don Ameche, Henry Fonda, Linda Darnell, and Edward Arnold. (TCF).

Californian, The. A drama of early California, starring Tyrone Power, directed by Rouben Mamoulian. (TCF).

Down to the Sea in Ships. A drama of the early whaling days. (TCF).

First Woman Doctor, The. Starring Loretta Young in the life story of Elizabeth Blackwell, M. D. Adaptation to the screen by Lloyd C. Douglas with the direction by John M. Stahl. (Col).

Great Commandment, The. Spectacular drama depicting the closing days of Christ. (TCF).

Hudson's Bay Company. A history of England's Charles II and the founding of Canada. (TCF).

Jane Addams of Hull House. Starring Irene Dunne in the story of America's woman leader and winner of the Nobel Peace Prize. (Col).

Khyber Pass, The. A story of the historic gateway to India. (TCF).

Lady With Red Hair, The. A biographical story of Mrs. Leslie Carter and her theatrical era, starring Miriam Hopkins, directed by Kurt Bernhardt. (WB).

Life of Simon Bolivar, The. Starring Clark Gable in the name role. (MGM).

Madame Curie, based on the book by Eve Curie, with Greta Garbo in the title role. (MGM).

Man from Fleet Street, The. Starring Edward G. Robinson as Julius Reuter, directed by William Dieterle. (WB).

Marching as to War, by Louis Bromfield. An historical story of the beginning of the Salvation Army. (TCF).

New Frontier, The. A story of the founding of Alaska. (Col).

Royal Mail. Starring Cary Grant in a story of England's Postal Service. (Col).

Santa Fe Trail. Starring Errol Flynn, Olivia de Havilland and Raymond Massey; directed by Michael Curtiz. (WB).

* Author of *How Cartoons Are Made, An Analysis of Dramatic Construction, Direction, and Film Guides to Abe Lincoln in Illinois, The Blue Bird, Geronimo, Swanee River, The Great Victor Herbert, Gulliver's Travels, Swiss Family Robinson, Little Old New York, Light That Failed*, and other motion picture study plans.

Story of Knute Rockne, The. Starring Pat O'Brien in the name role. (WB).
Trail of the Vigilantes. An historical production of the early days in Montana. (U).
Vigilantes, The. Featuring William Holden, Virginia Bruce, Rita Hayworth and Warren William in a history of the early Southwest. (Col).
Virginia. A story of the early settlers in the famous southern state, starring Madeleine Carroll and Fred MacMurray, directed by Edward H. Griffith. (Para).
Westerner, The. Dramatizing the conquest of America's Southwest, starring Gary Cooper and Walter Brennan, directed by William Wyler. (Goldwyn-UA).

* * *

BIBLIOGRAPHY OF SOURCE MATERIALS

for "Films of 1940-1941"

generally available in school and community libraries for reading and study before witnessing the motion picture.

Drama

Alama of the South Seas, by John B. Hymer and LeRoy Clemens. A Technicolor production starring Dorothy Lamour and Jon Hall. (Para).
Ape, The, by Adam Hill Shirk. Starring Boris Karloff, directed by William High. (Mono).
Beau Brummel, by Clyde Fitch. (MGM).
Clear All Wires, by Bella and Samuel Spewack. (MGM).
Dulcy, by George S. Kaufman and Marc Connelly. Starring Ann Sothern. (MGM).
Footsteps in the Dark, by Ladislaus Fodor. (WB).
Honeymoon For Three, by Allan Scott and George Haight. Starring Fred MacMurray and Olivia de Havilland. (WB).
Jupiter Laughs, by A. J. Cronin. Starring Errol Flynn. (WB).
Kiss The Boys Goodbye, by Clare Boothe. Starring Mary Martin and Ray Milland. (Para).
Letter, The, by W. Somerset Maugham. Starring Bette Davis. (WB).
Light of Heart, The, by Emyln Williams. (TCF).
Little Foxes, The, by Lillian Hellman. Starring Bette Davis. (Goldwyn).
Little Nellie Kelly, by George M. Cohan. Starring Judy Garland and George Murphy; directed by Norman Taurog. (MGM).
Long Voyage Home, The. A compilation of the four sea one-act plays by Eugene O'Neill, to be produced and directed by John Ford. (Wanger-UA).
Major Barbara, by George Bernard Shaw. Starring Wendy Hiller and Robert Morley. (Pascal-UA).
Male Animal, The, by Elliott Nugent and James Thurber. (WB).
Man Who Came to Dinner, The, by Moss Hart and George S. Kaufman. (WB).
Night Music, by Clifford Odets. (Loew-Lewin-UA).
No Time for Comedy, by S. N. Behrman. Featuring James Stewart, Rosalind Russell and Charles Ruggles, directed by William Keighley. (WB).
Nothing But the Truth, by James Montgomery. Starring Bob Hope and Paulette Goddard. (Para).
One Sunday Afternoon, by James Hagan. (WB).
Our Wife, by Lillian Day and Lyon Mearson. Starring Jean Arthur and Melvyn Douglas, with an adaptation by Sidney Buchman. (Col).
Philadelphia Story, The, by Philip Barry. Starring Katharine Hepburn, James Stewart and Cary Grant; directed by George Cukor. (MGM).
Poor Nut, The, by J. C. and Elliot Nugent. Starring Eddie Albert. (WB).
Road to Rome, The, by Robert Sherwood. (MGM).

Skylark, by Samson Raphaelson. Starring Claudette Colbert and Melvyn Douglas. (Para).
Smilin' Through, by Allan Langdon Martin. Starring Jeanette MacDonald. (MGM).
Sunrise in My Pocket, by Edwin Justus Mayer. A drama of the Alamo, to be directed by Henry Hathaway. (Para).
There's Always Juliet, by John Van Druten. Starring Madeleine Carroll and Fred MacMurray; directed by Edward H. Griffith. (Para).
They Knew What They Wanted. Pulitzer Prize Play, by Sidney Howard, to be released under the title *The Other Man*, starring Carole Lombard and Charles Laughton and directed by Garson Kanin. (RKO).
Thieves Fall Out, by Alice MacKenzie and John Hayden. (WB).
This Thing Called Love, by Edwin Burke. Starring Loretta Young. (Col).
Tonight at 8:30, by Noel Coward. Starring Norma Shearer. (MGM).
Two On an Island, by Elmer Rice. Starring Ginger Rogers. (RKO).
Weak Link, The, by Allan Wood. (WB).
Woman Brown, The, by Dorothy Cumming McNab. (WB).
World We Make, The, by Sidney Kingsley. Starring Norma Shearer. (MGM).

* * *

Fiction

And Now Goodbye, by James Hilton. Starring Brian Ahearne and directed by Charles vidor. (Col).
Anne's House of Dreams, by L. M. Montgomery. Starring Anne Shirley. (RKO).
Ariane Pretends, by Claude Anet. Starring Charles Boyer and directed by Anatole Litvak. (RKO).
Back Street, by Fannie Hurst. (U).
Big Bonanza, The, by Peter B. Kyne. (Rep).
Black Beauty, by Ann Sewell. (Rep).
Bombay Nights, by Louis Bromfield. Starring Joan Crawford. (MGM).
Border Legion, by Zane Grey. (Rep).
Botany Bay, by James Norman Hall. Picturing the colonization of Australia in 1788, starring Joel McCrea. (Para).
Canterville Ghost, The. Oscar Wilde. (MGM).
Captain Horatio Hornblower, by C. S. Forester. Starring Errol Flynn. (WB).
Chad Hanna, by Walter D. Edmonds. Starring Henry Fonda, directed by Henry King. (TCF).
Cheers for Miss Bishop, by Bess Streeter Aldrich. (Rowland-UA).
City for Conquest, by Aben Kandal. Starring James Cagney and Ann Sheridan; directed by Anatole Litvak. (WB).
Corsican Brothers, The, by Alexander Dumas. (Small-UA).
Constant Nymph, The, by Margaret Kennedy. Starring Errol Flynn and Merle Oberon. (WB).
Dance Hall, by W. R. Burnett. (TCF).
Danger Signal, by Phyllis Bottome. (WB).
Doctor of Lennox, The, by A. J. Cronin. To be adapted by Claude Binyon and directed by Wesley Ruggles. (Col).
Don Quixote, by Cervantes. To be directed by Frank Capra. (WB).
Escape, by Ethel Vance. Starring Norma Shearer and Robert Taylor. (MGM).
False Witness, by Irving Stone. (Rep).
Fiesta in Manhattan, by Charles Kaufman. Starring John Garfield. (WB).
Flotsam, by Erich Maria Remarque. Starring Frederic March and directed by John Cromwell. (Loew-Lewin-UA).
F. O. B., Detroit, by Wessel Smither. To be directed by William A. Wellman, starring Barbara Stanwyck and Joel McCrea, and released under the title *The City That Never Sleeps*. (Para).
For Beauty's Sake, by Clarence Budington Kelland. (TCF).
Freckles, by Gene Stratton-Porter. Featuring Jimmy Lydon and Joan Carroll. (RKO).
Freckles Comes Home, by Gene Stratton-Porter. (Mono).

Full Life, The, by Katalin Gero. (WB).
Glamour, by Edna Ferber. Starring Charles Boyer. (U).
Gone to Earth, by Mary Webb. Starring Vivien Leigh; to be released as *Womanhunt*. (Korda-UA).
Great Laughter, by Fannie Hurst. (MGM).
Her Father's Daughter, by Gene Stratton-Porter. (Mono).
High Sierra, by W. R. Burnett. Starring Humphrey Bogart. (WB).
How Green Was My Valley, by Richard Llewellyn. (TCF).
Island Tale, An, by Joseph Conrad. Starring Frederic March and Betty Field; directed by John Cromwell and released under the title *Victory*. (Para).
I Wanted Wings, by Beirne Lay, Jr. A story of America's Air Defense Corps, starring Ray Milland. (Para).
January Heights, by Polan Banks. (WB).
John Paul Jones, by Clement Ripley. Starring James Cagney. (WB).
King's Row, by Henry Bellamann. (WB).
Kitty Foyle, by Christopher Morley. Starring Ginger Rogers in the screen-play by Donald Ogden Stewart and Dalton Trumbo, and directed by Sam Wood. (RKO).
Laddie, by Gene Stratton-Porter. Featuring Tim Holt and Joan Carroll. (RKO).
Lady From New Orleans, by Beth Brown. (Rep).
Land of the Long Shadows, by Jack London. (Mono).
Last of the Duanes, The, by Zane Grey. (TCF).
Legacy, by Charles Bonner. (Col).
Little Men, by Louisa M. Alcott. Featuring Kay Francis, Charles Winninger, Jack Oakie, and Jimmy Lydon; directed by Norman McLeod. (RKO).
Love Insurance, by Earl Derr Biggers. To be produced as a musical under the title *Riviera*, starring Allan Jones. (U).
Manhattan Holiday, by Polan Banks. To be released as *Fifth Avenue*. (TCF).
Man Hunt, by Geoffrey Household. (TCF).
Mr. Skeffington, by Elizabeth. Starring Bette Davis. (WB).
Parson of the Panamint, by Peter B. Kyne. (Para).
Pioneers, The, by James Fenimore Cooper. (Mono).
Presenting Lily Mars, by Booth Tarkington. Starring Lana Turner. (MGM).
Quietly My Captain Waits, by Evelyn Eaton. (WB).
Roadshow, by Eric Hatch. (Roach-UA).
Sea of Grass, by Conrad Tichter. Starring Spencer Tracy. (MGM).
Sea Wolf, The, by Jack London. (WB).
Senate Page Boys, by Lewis R. Foster. (Col).
Shanghai, by Somerset Maugham. Starring Errol Flynn. (WB).
Shepherd of the Hills, by Harold Bell Wright. A Technicolor production featuring Robert Preston and Betty Field. (Para).
Sister Carrie, by Theodore Dreiser, from a screen play by Sam and Bella Spewack. (RKO).
Soldiers of Fortune, by Richard Harding Davis. (Rep).
Story of Old New Orleans, A, by Louis Bromfield. Starring Jean Arthur and directed by George Stevens. (Col).
They Died With Their Boots On, by Thomas Ripley. Starring James Cagney. (WB).
Thunder Over Alaska, by Rex Beach. (Rep).
Tree of Liberty, The, by Elizabeth Page. Starring Cary Grant and Martha Scott; directed by Frank Lloyd; to be released under the title *The Howards of Virginia*. (Col).
Under Northern Skies, by Jack London. (Mono).
War of the Copper Kings, The, by C. B. Glasscock. A biography of Augustus Heinze, to be released under the title *Montana*. (WB).
Western Union, by Zane Grey. Starring Dean Jagger. (TCF).
Wild Geese Calling, by Stewart Edward White. (TCF).
Yearling, The, by Marjorie Kinnan Rawlings. Starring Spencer Tracy. (MGM).

Staging the High School Play

This department is designed to assist teachers in choosing, casting, and producing plays on the high school level. Suggestions as to plays which should be discussed next or how this department can be of greater assistance to teachers will be welcomed.

Edited by EARL W. BLANK

Thespian National Director and Director of Dramatics at Berea College, Berea, Ky.

What A Life

By NANCY P. BOWMAN
Mount Clemens High School
Mount Clemens, Michigan

WHAT A LIFE, a three-act play written by Clifford Goldsmith and published by The Dramatists Play Service, is the one play that every high school should present at some time. It is the answer to every high school director's prayer, because here is a play that doesn't offend in any manner. It is well within the range of high school actors; it presents situations with which students are thoroughly familiar; and is appealing to students, parents, and faculty.

So many of you have probably seen the moving picture and heard the Aldrich-family series over the radio, that it seems unnecessary for me to give a synopsis of the play. However, I'll sketch it briefly. Before I go into that, let me say that I feel the "movie" and the radio series have helped the play rather than hindered its possibilities for popularity. In our advertisements we played upon the popularity of the family and challenged the community to come and compare our performance with the movie version. It worked!

This play deals with the trials of Henry Aldrich as an adolescent high school student. Two particular things make high school life very trying for Henry. His father was a Phi Beta Kappa at Princeton, and he has been recently elected president of the P. T. A.! In addition to those troubles, George Bigelow, the high school bully and athlete, not only hates Henry, but seems to have the inside track with Henry's girl, Barbara Pearson.

Mr. Nelson, the assistant principal, and a young man who knows boy nature inside-out, is in love with Miss Shea, the principal's secretary. They smooth out the high school love-affairs in the light of their own.

Mr. Patterson, the radical history teacher, dislikes Henry Aldrich and champions George Bigelow who is a good student in spite of his weak-character. It is through these two that Henry suffers the most.

Mr. Bradley, the principal, is a man who could be human if he had the time, but the wheels of administration caught him years ago, and he never got untangled.

Mr. Vecchito, the Italian character-man, whose daughter seems to be lost in

Miss Nancy P. Bowman

Miss Bowman, who stages that very popular play, *What a Life*, for you, began her dramatic training at Muskingum College in New Concord, Ohio. She holds her Master's degree in speech from the University of Michigan. She has been a prominent member of the Michigan Repertory Players for several years and was their Laboratory Theatre Director for two summers. Miss Bowman has had experience teaching dramatics in the high schools of Perryopolis and California, Pennsylvania. At the present time, she is director of dramatics in the Mount Clemens, Michigan, high school. Miss Bowman brings a wide experience to the readers of this article. I feel sure that directors will find her simple presentation of her production of this play both interesting and helpful.

I know of other productions of *What a Life*, and the directors are as enthusiastic as Miss Bowman in their praise of it as a fine type of high school play.—Dr. Blank.

the maze of Central High School students, furnishes many laughs.

Barbara Pearson is the typical high school girl who eventually sees that football glamour doesn't make the man. She sticks with Henry through nearly all his troubles.

Mrs. Aldrich, Henry's mother, shows clearly the problems confronting the parent of such a devilish, but lovable son.

Mr. Ferguson, a detective called in to solve the case of the missing band instruments, has more troubles than those brought on by his business activities. He finds out what happens to the hearts of women music teachers when spring is in the air.

Miss Pike, the "cold" teacher; Miss Eggleston, the human old maid; Miss Johnson, the bubbling "gym" teacher; and Miss Wheeler, the "arty" music teacher all add their individual humor to the play.

The play closes with Henry being exonerated of all blame from his seeming felonies, George Bigelow receiving his just punishment, Mrs. Aldrich more than proud of her son, Mr. Bradley mollified, and Miss Shea and Mr. Nelson deciding to see things through as guardians of youth.

The one and only scene is laid in the principal's office of Central High School. The scenery presents no problem, because any office-like scenery will do. Our art department designed a set with wooden wainscoting about one-third of the way up the walls, topped by cream walls. One large entrance stage center is particularly desirable. Three other entrances are us-

able, but if the stage isn't large enough to allow so many, the business can be changed to eliminate one, if not two of these. We used an arched entrance over which we placed a bust of George Washington, draped in the American flag. On the walls were hung pictures of American educators and scientists. Desks, filing cabinets, wall pigeonholes, tables and chairs were all borrowed within the school.

The business calls for one group of properties that worried us for awhile. At the close of Act II, a group of well-battered band instruments are needed. The school band had just disposed of all its old instruments, and even if it had been advisable to use new ones, we couldn't because our band furnishes the entre-act music. We were almost forced to use off-stage effects and change the lines, when the Salvation Army came to our aid. If you have a branch of that organization in your community, I suggest that you contact them. They certainly proved to be friends in need to us.

Earlier in this discussion I commented on the fact that this play was well within the range of high school students.

I think this is particularly true of this play because the actors have the opportunity to observe characteristics of those they are to portray. One caution needs to be exercised—some students may be tempted to caricature the teachers. A word of warning from the director will probably be enough to make the student clear this hurdle.

The costumes for the eighteen characters are very easily obtained. Most of them are the spring clothes any students have on hand. The adult costumes may be borrowed from parents and faculty members.

Perhaps you might be interested in a casting plan that I've found to be very usable. We who have only time for two or three shows a year sometimes resent the fact that so few students get a chance to work in plays. I tried complete double-casting for awhile, but I realized that with double rehearsal schedules for the director I'd be dead before my time. Now I use the plan of double-casting the leads. Everyone must attend all rehearsals, and those double-cast alternate with each act. We present the play two nights. I announce the casts that seem to work best together and the night they will perform a week before the opening. There is no difficulty about who plays which night, because the advantage of opening night is weighed against the advantage of playing on a week-end night.

The students are induced to attend the Thursday night performance by being given a special student rate for that night while no such offer is made for Friday. Surprisingly enough, we have many students wishing to see both performances to compare the two casts.

If this article has encouraged you to present *What A Life*, I shall be happy, because I know you'll feel it was a worthwhile production.



Scene from the production of *WHAT A LIFE*, given by members of Thespian Troupe No. 122 at the Newport News (Va.) High School. Miss Dorothy M. Crane, director.

★ Best Thespian Roll of Honor ★ 1939-40 Season

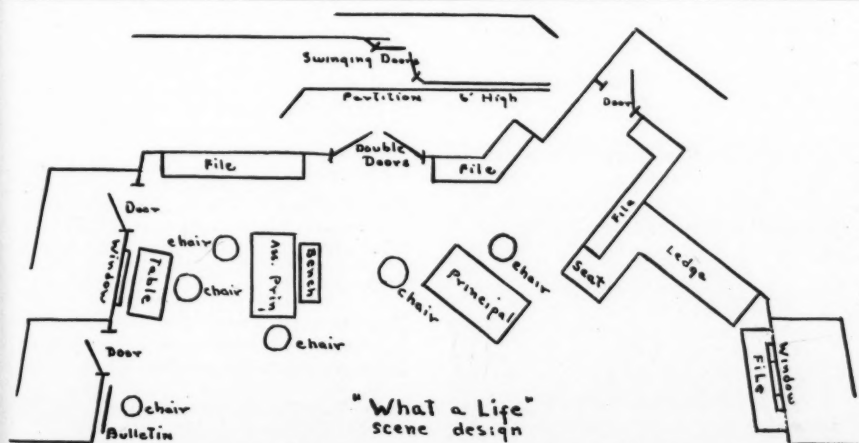
In Recognition of Superior Work in Dramatics and Loyalty to the Ideals of The National Thespian Dramatic Honor Society for High Schools

WE PRESENT:

Doris Schryer, Troupe No. 1, Natrona County High School, Casper, Wyo.
Maxene Nye, Troupe No. 2, Fairmont, W. Va., Senior High School.
Alph Donckas, Marguerite Eckhardt, Troupe No. 4, Ritzville, Wash., High School.
Patricia Nelson, Troupe No. 6, Weir High School, Weirton, W. Va.
Allen Lewis, Troupe No. 11, Park County High School, Livingston, Mont.
Ernie Johnson, Esther Keir, Troupe No. 12, Sac City, Iowa, High School.
Charlotte Esp, Kenneth O'Dell, Troupe No. 13, Sweet Grass High School, Big Timber, Mont.
Raymond Rackoff, Dorothy Rudolph, Troupe No. 14, New Kensington, Pa., High School.
Eileen Anderson, Norman Sundberg, Troupe No. 17, Aurora, Nebr., High School.
Elwood Long, Catherine Yarger, Troupe No. 18, York High School, Clyde, Ohio.
Louie Gerrard, Troupe No. 19, Flemington, W. Va., High School.
Martha McDaris, Troupe No. 20, Bradley High School, Cleveland, Tenn.
Donald Krueger, William Halberle, Troupe No. 21, Ben Davis High School, Indianapolis, Ind.

Bob Flock, George Anderson, Troupe No. 22, Powell County High School, Deer Lodge, Mont.
Mary Lou Schwachter, Troupe No. 23, Williamson, W. Va., High School.
Rosemary Nolan, Norma Lieber, Troupe No. 26, Wahpeton, N. Dak., High School.
George Batlas, Troupe No. 27, Morgantown, W. Va., High School.
Richard Swisher, Troupe No. 34, Fairview, W. Va., High School.
Betty Rossi, Troupe No. 35, Mainland High School, Daytona Beach, Fla.
Kathleen Raubach, Troupe No. 36, Pierce High School, Pierce, Nebr.
Ellen Mitchell, Troupe No. 37, Grant County Rural High School, Ulysses, Kansas.
Barbara Neeley, Troupe No. 39, Preston, Idaho, High School.
Joyce Goldstein, Troupe No. 42, El Dorado, Ark., High School.
Lloyd Garner, Franklin Yost, Troupe No. 43, Hundred, W. Va., High School.
Vincent Settlicase, Troupe No. 46, Canastota, N. Y., High School.
William Ludwig, Troupe No. 49, Grosse Pointe, Mich., High School.

Warren Harris, Margaret Goss, Troupe No. 52, Emmett, Idaho, High School.
Gloria Seeger, Jack Pahl, Troupe No. 53, Washington Gardner High School, Albion, Mich.
Jean Garvey, Robert Morris, Troupe No. 54, Eastwood High School, Syracuse, N. Y.
Lois Lemon, Lucile Halversen, Troupe No. 56, Moscow, Idaho, High School.
Roger Simpson, John Littiken, Troupe No. 57, Columbus, Indiana, High School.
Jane Curtze, Claude Klemme, Troupe No. 60, Boulder, Colo., High School.
Douglas McMeil, Troupe No. 62, Jersey Township High School, Jerseyville, Ill.
Ella Slocum, Howard Snyder, Troupe No. 63, East Haven, Conn., High School.
Martha Ann Thompson, Ray Hauserman, Troupe No. 65, Rocky River, Ohio, High School.
Allan Reynolds, John Haldi, Troupe No. 66, Lehman High School, Canton, Ohio.
Bonnie Jean French, Troupe No. 67, Central City, Nebr., High School.
Patty Bath, Troupe No. 70, Laramie, Wyo., High School.
Florence Smith, Mary Alderson, Troupe No. 72, Alderson, W. Va., High School.
Virginia Eddy, Roger Campbell, Troupe No. 73, Manistee, Mich., High School.
Robert Merritt, Bette Randall, Troupe No. 74, Middletown, N. Y., High School.
Robert Kjosness, Troupe No. 76, Lewiston, Idaho, Senior High School.
Howard Row, Betty Yeager, Troupe No. 79, Millersburg, Pa., High School.
Robert Rollyson, Troupe No. 80, Gassaway, W. Va., High School.
Eugene Dale, Troupe No. 81, Almgordo, N. Mex., High School.
Avis Anderson, Troupe No. 83, Lemmon, S. Dak., High School.
Carl Ward, Troupe No. 85, Mission, Texas, High School.
Millicent Martin, Wendell Pauling, Troupe No. 87, Logan County High School, Sterling, Colo.
Robert Kayser, Troupe No. 88, Point Pleasant, W. Va., High School.
Eleanor Thomas, Troupe No. 89, Struthers, Ohio, Junior-Senior High School.
Edith Laird, Hilton Anderson, Troupe No. 90, Kingwood, W. Va., High School.
Phyllis Kuhn, Troupe No. 91, Isaac C. Elston High School, Michigan City, Ind.
Patrick Nolan, Troupe No. 93, Stillwater, Minn., High School.
William Harbaugh, Troupe No. 95, Gettysburg, Pa., High School.
Jean McNally, Troupe No. 98, Fayetteville, N. Y., High School.
Virginia Lee Wilson, Troupe No. 99, Weston, W. Va., High School.



Stage set for *WHAT A LIFE* described by Miss Bowman on the opposite page.



THE HIGH SCHOOL THESPIAN AWARDS THE PALM

(1939-40 SEASONS)



To Sponsor Eugene R. Wood, Troupe No. 191, Webster Groves, Mo., High School for producing seven full-length plays during the 1939-40 season. This is the highest number of productions reported by any one school. The following plays were given: *The Ghost of Yankee Doodle*, 320 College Ave., Mollie O'Shaughnessey, *What a Life*, *Sorority House*, *Our Town*, and *Life Begins at Sixteen*.

To Sponsor Arthur R. Hayes, Troupe No. 422, San Marcos, Texas, High School for having won first place in the Texas Interscholastic League Contest with his production of E. P. Conkle's *Sparkin'*. Over six hundred Texas schools participated in this statewide tournament.

To Sponsor Lillie Mae Bauer, Troupe No. 226, Washington-Irving High School, Clarksburg, W. Va., for arranging a state-wide series of Thespian radio programs in observance of National Drama Week. Programs were also heard in adjoining states.

To Sponsor Wylie Fetherlin, Troupe No. 400, Edward C. McClain High School, Greenfield, Ohio, for his impressive Troupe installation at a public ceremony on February 5. School officials, community leaders, and representatives from a number of other high schools were present.

To Sponsor Kathleen H. Wheeler, Troupe No. 37, Grant County Rural High School, Ulysses, Kansas, for giving further evidence to show that her Troupe is probably the best organized and best sponsored among the smaller high schools.

To all sponsors who carried high honors in the 1939-40 festivals and contests. Their names appear elsewhere in this issue.

To Sponsor Carl S. Hardwicke, Troupe No. 50, Roosevelt High School, Wyandotte, Mich.; for the success his club enjoyed during the season with the production of student-written plays.

To Sponsor Marjorie Glenn, Troupe No. 51, Batesville, Ark., High School, for her enthusiasm and leadership in re-establishing a strong Thespian group in her school.

To Sponsor Donley F. Feddersen, Troupe No. 112, Norfolk, Nebr., Senior High School, for his activities in radio and for sponsoring what seems to be an outstandingly well-balanced program in dramatics. Outstanding work expertly planned and directed.

To Sponsor Jean E. Donahey, Troupe No. 187, Brownsville, Pa., Senior High School, and members of her committee, for performing a highly commendable piece of work in revising the Thespian initiation ceremony. Those serving with her on the committee were Kari Natalie Reed, Manistee, Mich., High School, Margaret Fraser, Berlin, N. H., High School, and Blandford Jennings, Clayton, Mo., High School.

To Sponsor Mary K. Rohrer, Troupe No. 207, Mount Vernon, Wash., High School, for her premiere productions of *Young Adventure* and *Going Places*.

To Sponsor Madge Vest and members of her Troupe No. 243, Greenwich, Conn., High School, for acting as host for the New England Drama Day Festival in which groups from seven New England states participated.

To Sponsor Paul B. Williams, Troupe No. 409, Senior High School, Galesburg, Ill., for giving the first high school production of *Family Portrait*.

Thea Rausch, Laura Lee Ward, Troupe No. 103, Neenah, Wis., High School.
Helen Bright, Troupe No. 106, Champaign, Ill., High School.
Charles Bigelow, Pearl Day, Troupe No. 107, Newport, Vt., High School.
Jane Thompson, Lyster Frost, Troupe No. 108, Kenmore, N. Y., High School.
Ella Wale, Troupe No. 109, Liberty, N. Y., High School.
Mayo Baker, Troupe No. 111, Burley, Idaho, High School.
Douglas Wagner, Troupe No. 112, Norfolk, Nebr., Senior High School.
Robert Nordhausen, Troupe No. 114, Mount Vernon, N. Y., High School.
Robert Ray Knowlton, Troupe No. 115, Ceredo-Kenova High School, Kenova, W. Va.
Betty Ann Weintraut, Troupe No. 116, Mt. Vernon, Indiana, High School.
Kay Whitehead, Troupe No. 117, Scottsbluff, Nebr., High School.
George Reed, Betty Cusick, Troupe No. 118, Oswego, N. Y., High School.
Maurice Levine, Troupe No. 119, Washington, High School, New London, Wis.
William Rath, Troupe No. 120, South Side High School, Rockville Centre, N. Y.
Charles Mayer, Marie Suttle, Troupe No. 122, Newport News, Va., High School.
Joyce M. Pooler, Troupe No. 123, Laconia, N. H., High School.
Joe Campbell, Doris Wilton, Troupe No. 126, Alton, Ill., Senior High School.
Audrey Armstrong, Alec Chihuk, Troupe No. 127, Salem, N. J., High School.
Myrlce Wright, Joaquin Benavices, Troupe No. 138, Martin High School, Laredo, Texas.
John Babington, Troupe No. 141, Saul Ste. Marie, Mich., High School.
John Torphy, Irene Dalton, John Blottie, Troupe No. 142, Bloomington, Ind., High School.
Agnes Drake, Claire Cox, Troupe No. 145, Fassifern School for Girls, Hendersonville, N. C.
Hellyn Cooper, William Richards, Troupe No. 146, Pekin, Ill., Community High School.
Walter Barron, Beauton Wood, Troupe No. 149, Paragould, Ark., High School.
Richard Weeks, Troupe No. 150, Stadium High School, Tacoma, Wash.
James Law, Daphne Saville, Troupe No. 151, Romney, W. Va., High School.
Gene Brinton, Troupe No. 158, Bloomsburg, Pa., High School.
Norma Roberts, Francis Revittie, Troupe No. 162, Wyandotte High School, Kansas City, Kan.
James Roller, Troupe No. 163, Harbor High School, Ashtabula, Ohio.
Neil Proffitt, Helen Anderson, Troupe No. 164, Maryville, Tenn., High School.
Rita Palazzari, Troupe No. 165, Eveleth, Minn., Senior High School.
John Frank Luzadder, Troupe No. 171, Grafton, W. Va., High School.
Charles Baughman, Troupe No. 172, Arkadelphia, Ark., High School.
Kathryn Tucker, Albert Kasuga, Troupe No. 173, Central High School, Bellevue, Ohio.
Robert Glenn, Troupe No. 175, State College, Pa., High School.
Jim Robinson, Troupe No. 177, Orlando, Fla., Senior High School.
Jimmy Kenney, Troupe No. 178, Washington High School, Massillon, Ohio.
Dick Kellogg, Troupe No. 179, Missouri, Valley, Iowa, High School.
Leon Houser, Troupe No. 180, Tuscola, Ill., Community High School.
Emily Squires, Troupe No. 182, Ocala, Fla., High School.
Ray Blockhus, Troupe No. 183, West Union, Iowa, High School.
Roberta Paulen, Troupe No. 188, New Berlin, Ill., High School.
Mary Jean Hendricks, Troupe No. 189, Magnolia High School, Matewan, W. Va.
Dale Shaeffer, Bill Treman, Troupe No. 190, Coeur d'Alene, Idaho, High School.

IN MEMORIAM

ROBERT LEE HAYWOOD

Charter Member of Thespian Troupe
No. 381

(Cripple Creek, Colo.)

Initiated October 28, 1939

On April 19, 1940, Elected Best Thespian
For Year 1939-1940 Because of:

- Cooperation,
- Ability to get into Character,
- Attendance and Promptness
at meetings and rehearsals
- Disposition
- Work
- Learning Lines
- Versatility

"Act well your part, there all the honor lies."
—ALEXANDER POPE

Walter Lack, Lucille Van Ausdall, Troupe No. 192, Keokuk, Iowa, High School.
James Cope, Charles Axelrod, Troupe No. 193, Bellaire, Ohio, High School.
Edith Culbertson, Troupe No. 195, Fort Benton, Mont., High School.
Mary Walterine Bamar, Troupe No. 198, Grove High School, Paris, Tenn.
Kitty Eskew, Robert Brown, Troupe No. 200, Charleston, W. Va., High School.
Ned Corzine, Troupe No. 202, Concord, N. C., High School.
Pauline Trechock, Eleanor Beckner, Troupe No. 206, Elkhorn High School, Switchback, W. Va.
Hazel Grace Atwood, Troupe No. 208, Edinburg, Texas, High School.
Reid Barnett, Troupe No. 209, Knoxville, Iowa, High School.
Mary Wanner, Paul Hurd, Troupe No. 210, Topeka, Kansas, High School.
Catherine Marasco, Troupe No. 211, Northeastern High School, Detroit, Mich.
Dale Larsen, Troupe No. 213, Central High School, Red Wing, Minn.
Louise Latham, Charles Proctor, Troupe No. 216, Sunset High School, Dallas, Texas.
Barbara Powers, Troupe No. 218, Leland & Gray Seminary, Townshend, Vt.
Mildred Knouff, Troupe No. 220, Union High School, Willoughby, Ohio.
Ralph McCollm, Roberta Ord, Troupe No. 222, Nampa, Idaho, Senior High School.
Griff Allen, Troupe No. 224, Ravenna, Ohio, High School.
Tom Tull, Troupe No. 225, Lincoln, Ill., Community High School.
Charles Ware, Georgia Dale McIntosh, Troupe No. 227, Beaumont, Texas, High School.
Katheline Chandler, Troupe No. 228, Kimberly, Idaho, High School.
Eleanor Erickson, Troupe No. 229, Great Falls, Mont., High School.
Norman Amtower, June Storm, Troupe No. 230, Fort Hill High School, Cumberland, Md.
Lloyd Childers, Troupe No. 234, Hays, Kan., High School.
Vivian Nass, Troupe No. 235, Ellenville, N. Y., High School.
Betty Morse, Troupe No. 236, Cairo, Ill., High School.
Geraldine Skeans, Ann Adkins, Troupe No. 239, Wayne, W. Va., County High School.
Margaret Commack, Troupe No. 240, Lubbock, Texas, High School.
Roger Wallace, Troupe No. 242, Edgemont, S. Dak., High School.
Fred Balmes, Troupe No. 241, Warren Township High School, Gurnee, Ill.
Brace R. Baldwin, Edith Anderson, Troupe No. 244, Prophetstown, Ill., High School.
Mary Jean Jones, Troupe No. 245, Vandalia, Ill., High School.
Jack Breihan, Troupe No. 248, Rock Springs, Wyo., High School.
Kenneth Bomar, Troupe No. 249, L. C. Humes, Tenn., High School.

Sterling Grimes, Troupe No. 253, Ravenswood, W. Va., High School.
Bernard Horowitz, Troupe No. 254, B. M. C. Durfee High School, Fall River, Mass.
Dominic Marrone, Robert Wagner, Loretta Mhley, Troupe No. 257, Hazelton, Pa., Senior High School.
Ralpt Edfeldt, Dorothy Garrett, Troupe No. 258, Ensley High School, Birmingham, Ala.

Esther Howard, John Hale, Angeline Duskas, Troupe No. 259, Canton, N. Y., High School.
Archie Mullens, Troupe No. 260, Big Creek, W. Va., High School.
Marcella Meyer, Merlin Miller, Troupe No. 261, Fairmont, Minn., High School.
Shirley Atkinson, Troupe No. 263, Washington High School, Litchfield, Minn.
(Additional names will be listed in the November issue.)

GUIDE TO LEADING STAGE EQUIPMENT AND SUPPLY HOUSES IN THE UNITED STATES

Distinctive Stage Equipment SCENERY

- CURTAINS • RIGGING •
- DRAPERIES and LIGHTING •

Write for Catalog and Prices!

KNOXVILLE SCENIC STUDIOS

KNOXVILLE

TENNESSEE

PREFABRICATED SCENERY
STAGE CURTAINS CYCLORAMAS
STAGE HARDWARE SCENIC PAINTS
SCENIC COVERING MATERIALS
DRAPERY MATERIALS

WRITE TO:

STAGECRAFT STUDIOS

1828 AMSTERDAM AVENUE
NEW YORK, N. Y.

40 years experience selling good Scenic Colors,
to Studios, Theatres, and Departments of Drama.

A. LEISER & CO., Inc.

48 Horatio Street, New York, N. Y.

Fine color chart and interesting booklet mailed upon
request without charge.



COSTUMES

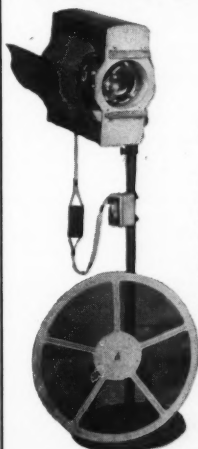
Scenery, Library Service, Everything — and
At Rates that permit dressing your Production as you would like.

Fastest growing Costume House in America—(there's a reason)—Have attractive opening
for a correspondent in each City. Write for particulars and 1940 CATALOG.

HOOKER-HOWE COSTUME COMPANY, 46-52 South Main Street, Haverhill, Mass.

STAGE LIGHTING

FOR THE
SCHOOL
AUDITORIUM



This is our No. 113—2000
watt spotlight, for use from
the front to flood or spot-
light your play. Special
price on baby and 1000
watt spots. Electrical
effects of every descrip-
tion. Colored Gelatines.

NEWTON

Stage Lighting Co.
253 W. 14th Street
New York, N. Y.

OVER 50,000 STOCK
THEATRICAL COSTUMES
FOR RENT FOR PLAYS, OPERAS, PAGEANTS, ETC.
AT LOW RENTAL RATES
ALSO WIGS, MAKE-UP, ACCESSORIES AND
STAGE FABRICS AND TRIMMINGS
Write for Estimates Now. Rollin W. Van Horn, President
BY VAN HORN & SON. EST'D 1852
12th & Chestnut Sts. PHILA., PENNA.

LIGHTING CONTROL

Our engineering staff will
gladly assist in designing
your dimmer control for in-
tensity and color effects.

WARD LEONARD ELECTRIC CO.
Mount Vernon, N. Y.

THEATRICAL RIGGING

For 55 years, producers of stage
equipment for school auditoriums,
theatres, churches, public buildings.

J. R. CLANCY

1010 West Belden Avenue, Syracuse, New York

THEATRICAL FABRICS FOR COSTUMES AND DRAPERIES

- The World's Largest and Oldest Theatrical Fabric Organization
- The World's Largest Stock of Theatrical Fabrics and Accessories

Write now for a FREE copy
of "Dressing Your Show". DAZIAN'S INC. • EST. 1842
142 WEST 44TH STREET • NEW YORK

Mention The High School Thespian

SCHOOLS of SPEECH and DRAMATICS

EMERSON COLLEGE BOSTON MASSACHUSETTS

Thorough training in drama, radio, interpretation, public speaking, speech correction. A.B. and B.L.I. degrees.

Address inquiries to:

HOWARD M. HIGGINS, Dean

Bob Jones College Classic Players and Department of Speech

offer exceptional opportunities for work in interpretation, acting, debate, radio, public speaking, and production leading to an A.B. degree in the atmosphere of a Christian college.

BOB JONES COLLEGE
Cleveland, Tennessee

FOR DRAMATICS

WESTERN RESERVE UNIVERSITY CLEVELAND, OHIO

Undergraduate and graduate major—new theatre—excellent faculty—cooperation with Cleveland Play House. For information apply to Barclay S. Leatham.

THE SCHOOL OF SPEECH Kent State University Kent, Ohio

Instruction and Participation Available in all Phases of Speech. University Theatre Connections.

E. TURNER STUMP, Executive Director

DIVISION OF DRAMA UNIVERSITY OF WASHINGTON SEATTLE, WASH.

- Complete Curriculum leading to B. A. and M. A. Degrees.
- Operating Showboat and Penthouse Theatres.

GLENN HUGHES, Executive Director

YOUR COLLEGE EDUCATION AT

Ithaca College

DEPARTMENT OF DRAMA

offers specialized work in

- DRAMATIC ART
- ENGLISH
- SPEECH

Ithaca is an accredited college offering degrees in three fields only: Drama, Music, and Physical Education. The curriculum is based on the modern need for specialized, practical, individualized education.

Graduates are certified to teach in secondary schools. Many are heard on the radio and stage.

WRITE FOR BULLETIN

WINN F. ZELLER
Director, Department of Drama
ITHACA COLLEGE ITHACA, N. Y.

Mention The High School Thespian.

ON THE HIGH SCHOOL STAGE

The purpose of this department is the presentation of interesting and important events as they occur in the field of high school dramatics. Dramatics directors are urged to contribute brief articles concerning their major activities from month to month.

Beaumont, Calif.

Thespian Troupe No. 326 of Beaumont High School, with Miss Phyllis Hurst as sponsor, was formally installed on March 13 of last spring at a semi-formal banquet held at the La Posada Hotel, in Redlands, California. Eleven students formed the charter roll.

Major productions for the 1939-40 season at Beaumont High School began with *Spring Fever*, given by the Junior Class, on November 17. *Smilin' Thru* followed with a very successful production, on February 23. The third full-length play of the year, *New Fires*, was given to a large and appreciative audience on May 17. The year closed with a Thespian initiation and buffet supper on May 24, at the home of Donald Cox, Troupe president.

Alliance, Ohio

The dramatics schedule for the past season at the Alliance High School (Thespian Troupe No. 231) included the production of *Growing Pains*, given by the Senior Class, on December 13, and the production of an operetta early last spring. The year also included the production of several chapel plays, a radio play, and a play entered in the annual play festival at Kent State University. Thespians under the direction of Miss Elisabeth Carson spent much time with the study of make-up, scenery, and lighting.—*John Flood, Secretary.*

Laredo, Texas

Plays, visiting artists, exchange programs, and entertainment made up the 1939-40 dramatics season for Thespian Troupe No. 138 at the Martin High School, with Mrs. Bernice N. Jessic as sponsor and director. Activities began with an assembly play, *Sauce for the Gossips*, early in the fall semester. Then followed a pantomime given by Thespians before the students of the Carrizo Springs High School. *Spring Fever* was the first major play of the season. Thespians gave a banquet in honor of the cast of Clare Tree Major's production of *Under the Lilacs*, after the presentation of the play in the school auditorium. A unique event of the season was the appearance of Bob Wood's artistic program, "Dramatic Adventures in Chalk," on April 1. Two one-acts, *Model Behavior* and *Small Town Girl*, were entered by the Troupe

in the local contest of the Texas Interscholastic League. The winner, *Model Behavior*, also received second place in the Regional Contest held later at Kingsville. A Pan-American Fiesta, written and produced by the Spanish Department, was an outstanding event of commencement week.—*Nancy Sterling, Reporter.*

Mount Vernon, N. Y.

Two student-directed full-length plays, *Brother Rat* and *Stage Door*, were the principal dramatic events of the 1939-40 season at the Mount Vernon High School (Troupe No. 114). Alyce Golding and Muriel Dekluer were the student directors, with Sponsor Laura MacDonald supervising all activities. The year also included the production of one-act plays. The season's activities closed with a Thespian initiation held on June 13. A large number of students qualified for membership.—*Estelle I. Weisberger, Secretary.*

New London, Wis.

The Merry Hares and *Stage Door* made up the 1939-40 season of long plays for students of the Washington High School (Troupe No. 119). *Stage Door* was given by Thespians on March 29. The year also included the production of several one-act plays. Thespians also directed the class one-act play contest which was won by the Sophomore group. Miss Mary L. Larsen was in charge of dramatics.—*Kathleen Smith, Secretary.*

Moorhead, Minn.

Large audiences at the matinee and evening performances greeted the Thespian performance of Channing Pollock's *The Enemy*, given at the Moorhead High School (Troupe No. 362) on February 5, 6, of last season. Miss Clara Strutz, Sponsor, directed the play. The year also included the production of four one-act plays, all student-directed, given at the assembly programs. New members were added to the troupe at a banquet held during the month of May.—*Marlys Geraghty, Secretary.*

Quincy, Fla.

Several one-act plays and the production of *Smilin' Thru*, on April 12, were the principal items on the 1939-40 schedule for Troupe No. 393 at the Gadsden High School of Quincy



Scene from Act III of *THE IMPORTANCE OF BEING EARNEST*, a production of Thespian Troupe No. 53 at the Washington Gardner High School, Albion, Mich. Miss Leitha V. Perkins, director.



olastic
also re
conten
erican
panish
com-
ter.

play
ncipal
at the
114)
re the
Mat-
year
play
espin
umber
Estelle

de up
udent
e No
ms or
roduct
s also
which
Mar
Kath

rening
form
given
e No
Mis
The
one
ne as
added
g the
ary.

on of
pris
roupe
uinc

F
tr
in
se
7/
F
a
w
co
di

19
in
G
re
th
or
or

IAN
O



the
re-
st
an
sh
the

ry,
all
the
the
ac-
car
ry,
an
per
ille

up
ent
No.
on
ac-
iso
ich
ary
th-

ing
m-
ren
No.
lis
The
me-
as-
led
the

of
rin-
upe
acy,

DRAMATISTS PLAY SERVICE, Inc.



Top-Ranking Plays for High Schools

What A Life

You Can't Take It With You

Stage Door

Seven Sisters

NEW PLAYS FOR A NEW SEASON

Swing Fever

Day In The Sun

Star Wagon

Problem Father

Enter Angela

Abe Lincoln In Illinois

Your Assembly Program Plays

The America in Action series of eight one act plays, illustrating our basic democratic ideals. Written by experienced authors: Elizabeth McFadden, Dan Totheroh, Stanley Young, E. P. Conkle, Paul Green, Harold Harper, Merrill Denison, Olivia Howard Dunbar.

The Four Shorts, by Esther Olson. Three comedies and a drama. Delightfully human one-act plays, revealing the astonishing behavior and manners of our adolescents.

New Religious Play

The Lord's Prayer, by William Norman Guthrie. Seven scenes enacting the seven petitions. Individual scenes maybe presented apart from the whole.

The Laboratory Stage

By Ernest Hanes and Raymond Tallman

Practice scenes for speech and acting.

Among the 140 pages of selections are ABE LINCOLN IN ILLINOIS, WINTERSET, GALAHAD JONES, ETHAN FROME, AIR RAID, HIGH TOR, KEY LARGO. Price \$1.00, paper covers; \$1.50 cloth covers.

Christmas Plays

Builder of Christmas Fires, by Melba G. Bastedo. Lively little fantasy, involving a crotchety miser, a weary woman, a happy boy, and gay carollers.

La Posada, by Agnes Emelie Peterson. Original, colorful Mexican Play. Opportunity for music and costumes. 4 men, 1 woman, 3 boys, 4 girls.

They'll Never Look There, by Jean Lee Latham. A homey sort of modern family, each member trying to hide his gifts from the eyes of the curious. 2 men, 2 women, 2 boys, 2 girls.

Other splendid one-act plays for all groups

1940-1941 catalogue free upon request

DRAMATISTS PLAY SERVICE, Inc.

6 East 39th Street,
New York, N. Y.

Florida. Much interest was shown in dramatics as a result of the formation of the Troupe in this school early in the year. Much time was spent on the preparation and production of *The High Heart* which was entered in the Florida district one-act play contest. Thespians also gave several programs before outside groups which help much in advertising dramatics in the community. Miss Lois Witter had charge of dramatics and Thespian activities.

Webster Groves, Mo.

Sponsor Eugene R. Wood writes that the 1939-40 season was a most successful one for his Dramatics Department at the Webster Groves High School (Troupe No. 191). A record of seven long plays with a total of forty-three performances was achieved. One of the productions, *Mollie O'Shaughnessy*, was a test production for the Row, Peterson & Co. The

other six full-length plays of the season were *320 College Ave.*, *Life Begins at Sixteen*, *The Ghost of Tankee Doodle*, *What a Life*, *Sorority House*, and *Our Town*. "Huge crowds and a most warm response from both students and adults," reports Mr. Wood, "greeted the performance."

Mr. Wood also reports that a complete staff is ready to begin work on the productions planned for the present season. Charles Ammerman is the new stage manager. James Corner, a former student, has appeared in two motion pictures, *What a Life* and *Winter Carnival*. He also appeared in the stage version of *What a Life* and scored a hit in the London production of *Room Service*. Another student, Robert Nachtmann, scored quite a success as the hero in Paul Green's *Lost Colony*, festival production of Manteo, N. C.

Centerville, Iowa

Members of Thespian Troupe No. 385 are looking forward to a very successful season now that they have moved into their new high school building. The new auditorium has a seating capacity of 1,000, has a well-equipped stage, complete with lighting equipment including spots, floods, border lights and a \$3,000.00 switchboard. This past spring Thespians spent much time in building permanent stage equipment such as doors, windows, step units, platforms, etc. Thespians are also active at present collecting donated properties for a permanent prop cabinet.

Thespian Troupe No. 385 was established early last fall with a charter roll of twenty-two members, with Miss Elizabeth Rippey and Mr. Bernard Greeson as co-sponsors. Major plays of the year were *Spring Dance*, *Smilin' Thru*,

HERE IS NEWS ABOUT NEW PLAYS

Full Evening—3 Acts

MADE-TO-ORDER HERO, a James Stone farce-comedy for 8m. 8w. and it is surely made-to-order for young folks' groups. A fast-moving play about youth and for youth. Price 50 cents. Royalty according to our adjustment plan.

DOCTOR JACK, by LeRoy Stahl, for 6m. 6w. With here and there a touch of humor this is a vivid story of the problems of a village doctor before diphtheria was generally understood or controlled. Contains many deft characterizations which will win the sympathy and approval of your audience. Price 50 cents. Royalty according to adjustment plan.

SUPER-SUSY, a hilarious farce by Jean Provence, for 6m. 6w. Susy pops right in from the beginning and sticks around to help solve in her own way a host of troubles. Not a dull moment in the play. Price 50 cents. No royalty.

THE ROSE COVERED COTTAGE, an interesting and satisfactory play by Jean Provence. 4m. 6w. It's all there, the things that make you laugh a bit, perhaps cry a bit, young folks, old folks, villain, hero, etc. Price 35 cents. No royalty.

NEW ONE-ACT CONTEST PLAYS

UNDER THE SURFACE, by Paul McCoy. A comedy-drama for 3m. 5w. On the surface everything was going smoothly with the Taney family, but what was going on "Under the Surface?" Plenty; which you will find out by reading this strong play. Price 35 cents. No royalty.

PROPOSING TO PAPA, for 2m. 2w. It's no easy job to ask him and this case was exceptionally difficult for Eddie. Good practice for young folks, and lots of fun for an audience. Price 35 cents. No royalty.

STRAW IN HER HAIR, a very excellent comedy-drama for 2m. 5w. She came from the country and was a rather unwelcome guest in the home of socially ambitious Mrs. Todhunter, but Aunt Eppie was the salt of the earth and to Peggy and Bob a real life-saver. Price 35 cents. No royalty.

THINGS, we might classify as a dramatic comedy for 2m. 4w. Sparkling with humor, yet emphasizing the emptiness of just "Things." Ideal contest play. Price 35 cents. No royalty.

A MOST HELPFUL BOOK

Our new Amateurs' Make-Up Chartbook (loose-leaf) will enable your cast to handle their own make-up problems with little help. Price \$1.00.

Send for Our 1941 BIG FREE CATALOG

ELDRIDGE
ENTERTAINMENT HOUSE, INC.

Franklin, Ohio and Denver, Colo.

Mention *The High School Thespian*.



The graveyard scene in *OUR TOWN* as staged by members of Thespian Troupe No. 261 at the Fairmont, Minn., High School. Miss Carl Meyer, director.

and *The Imaginary Invalid*, given by the Community Little Theatre. Several one-acts were also produced.

Wayne, Nebr.

A total of nine new members were added last spring to the roll of Thespian Troupe No. 48 at the Wayne High School under the direction of Miss Beatrice B. Fuller. *The Charm School*, a production of the Senior Class, brought the 1939-40 season to a close. *Dust of the Road* received a rating of "excellent" in the play contest held on April 5 at Wayne State Teachers College.—Joe W. Simonin, Secretary.

Detroit, Mich.

Activities for the 1939-40 season at North-eastern High School (Troupe No. 211) opened late in October with a Hallowe'en get-together attended by alumni members. On December 7 followed an afternoon of one-act plays. Much interest was aroused by the demonstration of make-up before a group of three hundred spectators, on December 12. Thespians were in charge of the Honor Programs for the fall and spring semester. Long plays for the season were *Bunty Pulls the Strings*, given in January, and *Young April*, staged on May 17. Both plays were directed by Miss Joyce M. Osborn, Troupe Sponsor.

Several alumni Thespians of this Troupe are enjoying success in their college dramatic work. Among these are Orlando D'Onofrio and Janka Fasciszewska who are doing outstanding work at Wayne University.

Oswego, N. Y.

Members of Troupe No. 118 at Oswego High School took a prominent part in the 1939-40 dramatics activities, with Miss Gladys Steenbergh directing. Because of last year's play, *Growing Pains*, its sequel, *Young April*, was given on May 28, 29, with the same enthusiasm and success. A number of new students appeared in the production. The year also included the production of one-act plays, pageants, and special programs.

Leetonia, Ohio

Twenty-one charter members made up the roll of Thespian Troupe No. 398 at the Leetonia High School at a special assembly program held last January. As soon as the Troupe was established it began to cooperate closely with the activities of the regular dramatics department. Major plays of the year were *Our Town* and *Anne of Green Gables*, both produced under the direction of Mr. John C. Converse, Troupe Sponsor.—Marian Helt, Secretary.

Berea, Ky.

Three one-act plays, *Light*, *Wienies on Wednesday*, and *Spiced Wine*, were presented on April 13 as an evening of one-act plays by the Academy Division of the Dramatic Club of Berea College, under the supervision of Wil-

liam B. Seay and Prof. Harry B. Gough. This was the first major event of the Academy Division after it became affiliated with the National Thespian Society as the David Garrick Troupe No. 401, with Dr. Earl W. Blank as Sponsor.

El Dorado, Ark.

The well-known comedy, *Skidding*, was the first major play of the past season at the El Dorado High School (Troupe No. 42), under the direction of Mrs. Allan Berry. The second major production of the season, *The Importance of Being Earnest*, was given late in January. The Senior Class play, *Young April*, was given late in the spring. Thespian initiations were held in February and in May. The year also included the production of the one-act, *Voices* and *Auf Wiedersehn*. The latter was entered in the Arkansas State Teachers Play Festival held at Ouchita College in April.—Mary Doris Coulter, Secretary.

Prophetstown, Ill.

Miss Pearl M. Rumble, Sponsor for Troupe No. 244, at the Prophetstown High School, reports unusual success with a series of exchange programs held last year among eight small schools in her district. These programs replaced a contest held in previous years in the district and resulted in greater public interest, encouraged friendly relationships among the participants, gave more students an opportunity to participate, and gave valuable experience to all the drama groups. Each program consisted of one-act plays given by two visiting schools and a third which acted as host. This new plan resulted in the production of the Prophetstown play at four different schools. Prophetstown Thespians also planned programs for four visiting groups. Miss Rumble reports that financially the idea proved a boon to all the dramatics groups participating.

The Dalles, Oregon

Troupe No. 374 of The Dalles High School, with Mr. A. C. Hingston as sponsor, had a total of forty-five active members at the close of the annual spring initiation held on March 3. Honorary members included Mr. Paul McCulloch, Superintendent of Schools, Mr. Paul Menegat, principal, and Mr. Ted Lumley, faculty member in charge of lighting for the school plays.

For the second consecutive year, Troupe No. 374 won first place in the Mid-Columbia One Act Play Contest with a production of *Smokescreen*. The spring informal costume ball held on March 5 was a happy occasion for all present, with prizes being won by Mary Ann Larson and Marian Clark. Mr. Lumley proved the best entertainer of the evening and was awarded the "Thespian seal of approval." The 1939-40 season included the production of four full-length plays and twelve one-acts. Among the long plays was the premiere production of *He Who Hesitates*, by Savage and McRae.

WHAT'S NEW?

Three-Act Plays

MOLLIE O'SHAUGHNESSEY, by Dorothy Rood Stewart. 7 M. 6 W. Extras.

A "Western" that we consider tops in the amateur field.

ONCE AND FOR ALL, by Sidney Duvall. 8 M. 11 W. Extras.

A play of social significance, by the author of *Headed for Eden*.

ONE WILD NIGHT, by Guernsey Le Pelley. 8 M. 9 W.

A swell farce, by the author of *Second Fiddle* and *Mistakes at the Blakes'*

GOING PLACES, by Glenn Hughes. 5 M. 7 W.

A companion-piece to the sensationally popular *Spring Fever*.

BLACK WINGS, by Charlotte Eldridge. 4 M. 4 W.

The creepiest mystery play you'll find in a month of Sundays.

THE VAMPIRE BAT, by Robert St. Clair. 6 M. 6 W.

A thriller from first to last, by a master of mystery-play technique.

HOLIDAY HILL, by Olive Price. 11 M. 7 W.

A new full-length play for junior high schools.

JO'S BOYS, by Alma Johnson. 6 M. 9 W.

A logical running-mate for *Little Women*.

One-Act Plays

THE SIXTH YEARBOOK OF SHORT PLAYS . . . twenty-three non-royalty plays of the high, Yearbook quality that has made the Series so popular.

LILY, by Nan Bagby Stephens. 5 W.

YET THEY ENDURE, by Clyde Irvine. 5 M.

HIT'S MAN'S BUSINESS, by Lois Latham. 5 M. 1 W.

THE BEST THERE IS, by Marion Wefer. 3 M. 4 W. Extras.

PRICES

All full-length plays are 75 cents per copy, with the exception of *Holiday Hill*, which is fifty cents. All one-act plays are 50 cents per copy. The *Sixth Yearbook* is \$4.00, postpaid. Two copies, \$6.40.

SEND FOR THE 1941 PLAY CATALOG

Row, Peterson & Company

131 E. 23rd Street
New York City

EVANSTON, ILLINOIS

159 New Montgomery Street
San Francisco

Mention *The High School Thespian*

Thespian Play of the Year

CRAZY CRICKET FARM

by Robert and Lillian Masters

THIS PLAY has just been awarded the National Thespian Playwriting Cup for the season of 1940-1941. The judges particularly recommend this play for high-school production on account of its excellent comedy, its intensely dramatic plot, and the challenging roles it offers to high-school actors.

THIS is a modern comedy, portraying in vivid terms middle-western farm life in America. It requires two sets, and plays about two hours. The cast calls for seven girls and five boys.

FOUR young people, living on their family's farm in the middle-west, are constantly running into trouble with their old-maid Aunt Minerva. When their city cousins, whose mother is an actress, come to visit them, Aunt Minerva particularly warns them against taking up with any wicked theatrical notions. Next day, she finds them down at the old well, acting out a play, with her hired girl leading them on, and a tramp named Whops acting as stage manager. The children, in their haste to escape before their punishment arrives, hide their little blind sister, Joy, behind the well, and run away. Joy, while hidden, overhears the infuriated Aunt Minerva plotting to destroy their playhouse. Left alone onstage, she tries to grope her way to the house to warn the family, but falls into the well instead.

IN the third act, the barn catches fire, and there is an exciting scene where the women and children form a bucket brigade, in order to put it out. While the excitement is at its height, Joy is discovered at the bottom of the well, and when Whops carries her in, they hardly expect her to be alive. The scene where Joy comes to, and suddenly finds that she can see for the first time in her life, is wonderfully inspiring. And the play ends with another surprise, which makes even Aunt Minerva happy.

Books 75c

Royalty for each performance

\$15.00

This play is released solely and exclusively by

THE CHILDREN'S THEATRE PRESS

SOUTH HILLS,

CHARLESTON, W. VA.

Custer, S. Dak.

A group of two hundred friends consisting of parents, students, teachers, members of the board of education, and school officials attended an impressive Thespian initiation ceremony held on April 4 at the Custer High School (Thespian Troupe No. 384). A dainty lunch and a social hour followed the ceremony. The addition of eight new members increased the active membership of the Troupe to twenty-three. Miss Eva Nelson, Troupe Sponsor and director of dramatics, was in charge of the ceremony.

Cheney, Wash.

Thespians of Troupe No. 267 produced *Night of January 16th* and *June Mad*, as the two major dramatic events of last spring at the Cheney, Washington, High School. Both plays were directed by Miss Irmal J. Kennison,

Troupe Sponsor. Earlier in the season, Thespians produced the *Cradle Song*. The year also included the production of six one-act plays and a "Midnight Fantasy" given by the Speech Association.—Betty Riddle, Secretary.

Canton, Ohio

Eighteen one-act plays were produced at club meetings and before public groups as part of the 1939-40 dramatic season at the McKinley High School (Thespian Troupe No. 310), under the direction of Miss Iris Haverstack. Mr. Antonio, given by the Senior Class, was the major dramatic event of the first semester. Thespians entered *The Last Curtain* in the annual play festival held at Kent State University, on April 12, 13. Among the one-acts given during the year were *Out of the Dark*, *Ruggles in the Rear*, *Turn of a Hair*, *But Now There's Buford*, *Farewell Cruel World*, and *Before Breakfast*.

Ashtabula, Ohio

The first major play of the 1939-40 season for the Harbor High School (Thespian Troupe No. 163) was the Junior Class play, *Spring Fever*, given on February 21, with Mr. C. R. Orr directing. The next full-length play of the year, *Annie Laurie*, followed early in the spring, with Mr. Orr also directing. Several Thespians appeared in the Senior Class play, *Kind Lady*. The spring semester also included the production of the Junior Class play, *June Mad*, and closed with Thornton Wilder's *Our Town*, staged on May 17. Mr. Orr directed all dramatics and Thespian activities.—Marjorie Comerford, Secretary.

Leetsdale, Pa.

New impetus was given to speech and dramatics at the Leetsdale High School upon the addition last season of Miss Ethel Virginia Peaslee to the faculty. By the close of the year the membership of the dramatics club had doubled and a most successful year was climaxed with the formal initiation of Thespian Troupe No. 421, on May 20. Among those who appeared on the installation program were Dr. William Hutchison, president of the Board of Education, Mr. James S. Snoke, principal, and several teachers, all of whom became honorary members of the troupe.

The year's dramatic program began with the fall play, *Meet the Duchess*, which gave several students an opportunity to appear on the stage. Various students interested in stage work and costuming were given a chance to display their talents as members of the technical staff. Next on the season's schedule came the production of two one-act plays, *The Marriage Proposal* and *No Room at the Inn*. The third event of the year, *Whistling Rufus*, a health play, was given for the smaller children of the school. The most successful play of the season, *Little Women*, was staged last spring and was the occasion for much creative work in stage scene



HER INCUBATOR HUSBAND, a production of Troupe No. 39 at the Preston, Idaho, High School. Miss Agnes Howe, director.

"This is the
Armament
We Need...."

THE ENEMY

Channing Pollock's powerful, trenchant anti-war drama which should be seen by every community in the United States. In four acts and one set. For seven men, three women, one child. Books, 75c. Director's Manuscript lent free to producers. Royalty, \$25.00

Play Department

LONGMANS, GREEN & COMPANY
55 Fifth Avenue, New York

HIGH SCHOOL PLAYS

Almost all our plays and entertainment material has been published to meet the requirements and needs of high school production.

Send for our complete catalog.

It's free!

THE NORTHWESTERN PRESS

2200 Park Ave.

Minneapolis, Minnesota

Mention The High School Thespian

ery and costumes by students of the technical staff. Scenes from the play were presented in the school division of the annual contest held in the Pittsburgh Playhouse and won first place, receiving the Mrs. Frank R. Wheeler Trophy and a cash prize of \$15.00. Troupe officers for the present year are Eleanor Hutchison, president, Margaret Merriman, vice-president, and Rose Dempsey, Secretary.—Rose Dempsey.

Fairfield, Conn.

Mrs. Doris E. Kendall, Sponsor for Thespian Troupe No. 15 at the Fairfield High School, reports the production of *You Can't Take It With You* as the one long play of the 1939-40 season. For Armistice Day, Thespians gave the one-act, *In Heaven and Earth*, an anti-war play. Later the Troupe gave *No! Not the Russians*, for the Follies Club entertainment. Work in choral reading was also done during the season. Eleven students were admitted to Thespian membership late in the spring.

Morristown, N. J.

The 1939-40 season resulted in some very fine work for members of Thespian Troupe No. 166 at the Morristown High School. Much attention was given to stage direction, and all but one of the plays presented were student-directed. Excellent work during the year was also done by students in the make-up classes. Because of illness, Miss A. K. Johnson, Troupe Sponsor, was unable to direct activities the first half of the season, and Thespians took over the direction of plays. The year's production schedule included the one-acts, *At Night All Cats Are Gray*, *First Class Matter*, *Stop For a Love Scene*, *Ile*, and *Columbine Madonna*, and the full-length plays, *A Full House* and *Sweethearts* for which Thespians arranged scenery, properties and make-up. Both major plays were directed by Miss Johnson. The Troupe is looking forward to a busy season during the coming months.—Helen Reed, Secretary.

Newport, Vt.

Thespians at the Newport High School (Troupe No. 107), under the sponsorship of Mrs. Edward J. Byrne, took an active part in the stage work and make-up for the play, *Tish*, given by the Senior Class, on April 5 of last spring. Thespians also assisted with the production of the grade-school operetta, *The Dream Boat*. Thespians presented three one-act plays during National Drama Week early in February. The annual Thespian Banquet was held on May 20, celebrating the tenth year of the school's affiliation with the National Thespian Society.—Louise Burns, Secretary.

Oak Hill, W. Va.

A number of newspaper clippings sent to the National Office show that the 1939-40 year was most successful for Thespians at the Oak Hill High School, with Miss Zella Bishop in charge. Important events of the spring semester included the presentation of the one-act, *Not Quite Such A Goose*, which received second place in the district play contest held at Gauley Bridge, on March 22, the county one-act contest play, *Elmer*, an evening of one-acts given on March 29, and the production of *Oh, Professor*, a full-length play, on May 17.

Birmingham, Ala.

Dramatics activities for the 1939-40 season at the Ensley High School (Troupe No. 258) came to a climax on May 20 with the semi-annual Thespian banquet which was attended by active and alumni Thespians, faculty members, and school authorities. The program was in charge of Martha Patterson. Talks were given by Anne Farrar Smith, Bob Moss, and Elizabeth Ellington. Seventeen new members were added to the Troupe at the close of the program. Guests at the banquet included Miss Grace Jones, Principal Sechrist, and Miss Florence M. Pass, director of Dramatics and Troupe Sponsor. The banquet celebrated a very successful production of *Spring Dance* given on May 17.—Margaret Sparks, Secretary.

Now, when you are planning your Christmas program, may we remind you of the one-act

TIDINGS of JOY

A Christmas Play

By Elizabeth McFadden

(Whose earlier work, "Why the Chimes Rang," has been played more than six thousand times)

"TIDINGS OF JOY" is a story of today, and begins in the bitter hour of a man's unemployment and the eviction of his little family from their simple home. But some boys and girls learn of their trouble and by their help and kindness the scene rises to happiness and Christmas cheer.

At the end "Joe and Mary turn toward each other, smiling but moved. Joe: What made all those people act like that to you and me? I don't know. Mary (Reverently): I know. A little thing.

Joe: What?

Mary: Just a baby Christ, born in Bethlehem, twenty centuries ago.

(And from the distance come the young voices singing: 'Oh tidings of comfort and joy,' as the curtain falls.)"

Appreciation: "The best we have ever put on . . . a real triumph."

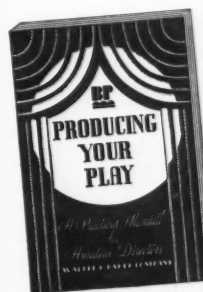
—LUCILLE MOORE, Holy Trinity Church, New York.

Price: 35 cents. Royalty: \$5.00.

SAMUEL FRENCH

25 West 45th Street . . . New York
811 West 7th Street . . . Los Angeles

Practical Comprehensive Authoritative



That's the experts' opinion on our booklet PRODUCING YOUR PLAY, by Eleanor Lane Peabody, which we are offering FREE to Thespian readers on receipt of the coupon below. It's a helpful, handy book to have

around—so we suggest an early reply while the supply lasts.

BAKER'S PLAYS

178 Tremont St.
Boston, Mass.

Please send me without cost or obligation your booklet PRODUCING YOUR PLAY. I would (would not) like your 256 page catalog also. (Cross out proper words).

Name

Address

Mention The High School Thespian

EXCEPTIONAL BOOKS FOR DRAMATICS CLUBS AND CLASSES

Modern Theatre Practice

SECOND EDITION

By H. C. Heffner, Samuel Selden, H. D. Sellman,
with an appendix on costume and make-up
by F. P. Walkup.

378 pages, illustrated, \$3.00

A Player's Handbook

THE THEORY AND PRACTICE OF ACTING

By Samuel Selden

252 pages, \$2.00

Dance

A CREATIVE ART EXPERIENCE

By Margaret N. H'Doubler

The basic qualities and potentialities of dance

200 pages, \$2.50

F. S. CROFTS & CO.

41 UNION SQUARE

NEW YORK

New!

BAKER'S LATEST RELEASES FOR HIGH SCHOOL PRODUCTION

★
THE BARRETTS. Play in 3 acts. By Marjorie
Carleton. 6 m., 6 w. One set. Royalty, \$25.00
first performance. Reduction on repeats.
Price, 75 cents.

★
MIDSUMMER MADNESS. Farce in 3 acts. By
Glenn Hughes. 6 m., 6 w. One set. Royalty,
\$10.00. Price, 50 cents.

★
SENIOR PROM. Comedy in 3 acts. By Kurtz
Gordon. 4 m., 8 w. One set. Royalty, \$10.00.
Price, 50 cents.

★
ESPIONAGE. Play in 3 acts. By Lieut. Harlan
Hayford. 6 m., 5 w. One set. Royalty, \$10.00.
Price, 50 cents.

★
GRANDMA GETS GOING. Farce in 3 acts.
By Byron Butler. 5 m., 5 w. One set. Royalty,
\$10.00. Price, 50 cents.

★
THE CLOSED DOOR. Play in 3 acts. By Joseph
Carlton. 4 m., 6 w. One set. Royalty, \$10.00.
Price 50 cents.

Especially designed for discriminating High
Schools, each of these new plays offers a splendid
vehicle for your students.

BAKER'S PLAYS

178 Tremont St.
Boston, Mass.

Enclosed find for the following new titles

Name
Address

Mention The High School Thespian

What's New Among Books and Plays

EDITED BY H. T. LEEPER

Review Staff: Donald Woods, Carl Cummings, Kari Natalie Reed, Robert W. Masters,
Daniel Turner, Mary Ella Bovee and Virginia Leeper.

Reviews appearing in this department aim to help our readers keep up with recent
books and plays. The opinions expressed are those of the reviewer, and mention of a book
or play in this department does not necessarily mean that such a publication is recom-
mended by THE HIGH SCHOOL THESPIAN.

The Northwestern Press, 2200 Park Avenue,
Minneapolis, Minn.

Dear Son, a comedy in three acts, by Dana
Thomas. 5 m., 5 w. Royalty 15% of gross in-
come. Though really fine, sensitive, and ideal-
istic, Lee Sheridan, an orphan, by arrogant
boasting about the perfection of his father and
mother, created out of his imagination, along
with the mystery with which he must neces-
sarily surround them, has earned a cordial
dislike among the people where he lives to
attend high school during the week. Trouble
seems to be his lot. He is accused of stealing,
and of claiming to be the son of a millionaire.
When he has learned well the lesson of true
humility and of true greatness, he finds a
champion who helps him out of the difficulties
and is willing to replace his imaginary father.
The characters of this play, including two who
add some very enjoyable comedy, are so truly
drawn that they give the situations the sparkle
and color of real life.—Virginia Leeper.

Samuel French, 25 West 45th Street, New
York City.

Young April, a three-act comedy, by Aurania
Rouvierol and William Spence Rouvierol. 7 m.,
9 w., Extras. Royalty, \$25. For those organ-
izations which have presented *Growing Pains*,
by the same authors, this comedy of modern
youth will prove an interesting sequel. The
dialogue is simple and easy to learn and follow,
and the characters offer sufficient variety to
meet the needs of the average high school. The
brief appearance of about 10 extra boys in one
scene, as well as the several minor speaking
parts, affords opportunity for less-talented in-
dividuals to participate; and this fact is worth
consideration by the director who has to fulfill
certain club or class requirements. It presents
life-like situations in a charming and convinc-
ingly-human manner.—Mary Ella Bovee.

Oral Reading for Moderns. Chosen and
edited by Elise West Quaipe. Excellent book for
one's library shelf, whether individual or class-
room. It is as the title suggests, "for moderns,"
since the selections given are current in tone,
as well as time. There is variety, which includes
stories involving strong characterizations, the
humorous monologue, and simple, though vivid,
readings. The little volume is especially worth-
while for practice work in classes of oral in-
struction, whether as part of an oral reading
program or as preparation for active dramatic
participation. The selections have been care-
fully chosen, with an eye to interest, simplicity,
and value; and the book will undoubtedly fulfill
a vital mission in that it will encourage young
people to read the entire book from which a
cutting is made.—Mary Ella Bovee.

Pure As the Driven Snow, a comedy "mel-
low drammer" in three acts, by Paul Loomis.
5 m., 8 w. Royalty, \$25. This is a play that
combines the elements of many of the old
melodramas. The persecuted heroine, Purity
Dean, is pursued through three acts by the
evil schemes of Mortimer Frothingham, the
wicked villain. Virtue triumphs in the end,
the villain is foiled for the last time, and
Purity finds peace in the manly arms of Lean-
der Longfellow, the brave hero. Perfectly suited
to any group desiring an evening of fun kid-
ding the old melodramas.—H. T. Leeper.

Expression Company, Boston, Mass.

Stage Fright and What To Do About It, by
Watkins-Karr-Harvey, \$1.50. Thespians and
their sponsors have now an opportunity to

learn what to do about stage fright and how
to overcome it. No doubt sometime in our lives
we have wanted to or had to express our opin-
ion publicly. How miserable and discouraged
we felt when we made our first attempt. A few
have persisted to express themselves orally,
but for the majority stage fright has been too
much. Then there are those who are just be-
ginning to be interested in the theatre. *Stage
Fright and What To Do About It* is elementary
enough to understand, yet it will arouse a new
interest in the drama. For those who wish to
direct or participate in plays this small volume
should be a constant guide and aid in platform
problems. The general reader will be sur-
prised to learn about the experiences of well
known speakers and give him a pleasant satis-
faction and encouragement. The clever draw-
ings by Zadie Harvey in the vein of Munro
Leaf's sketches add zest and humor to the
three treatments into which the book is divided
instead of the customary arrangement of chap-
ters.—W. N. Viola.

The Dramatic Publishing Co., 59 East Van
Buren St., Chicago, Ill.

There Was A Merry Prince, a play in two
parts, adapted from Shakespeare's *Henry IV*
(Parts I and II) and *Henry V*, by Erna
Kruckemeyer. 23 m., 5 w., extras. This adap-
tation of scenes from three of Shakespeare's
best known historical plays should do much to
bring more dramatic literature on the amateur
stage. Miss Kruckemeyer's scenes are well
chosen, and expertly arranged and adapted to
meet the needs and abilities of high school
groups. A number of the scenes can be given
as one-acts; part one may be given as a com-
plete play in itself. Scenery is wisely held
down to a minimum, although nothing is
omitted that will detract from the effectiveness
of the play on the stage. A Director's Manual
gives complete production notes. The need
for suitable adaptations of the classics for ama-
teurs is acute. This adaptation is one that will
be warmly greeted by those who see the de-
sirability and wisdom of including classic plays
as part of the season's production schedule.—
E. B.

Road Into the Sun, a drama in one act, by
Foster Fitz-Simmonds. 2 m., 3 w. Royalty,
\$10.00. (\$5.00 if no admission is charged.) A
poetic drama of power and beauty that presents
a challenge to any advanced amateur group.
Young, restless, Annie sees the new highway
as the road to freedom and life itself, the means
of escape from the quiet little farm and the
two elderly ladies who have reared her. Her
lover, Carl, wants her to marry and settle down
on another farm, for he hates the city life from
which he has fled. Annie tries to persuade Bill,
a friendly truckdriver, to take her away with
him. Bill starts without her, yet becomes the
instrument of a more tragic departure than
planned.—H. T. Leeper.

Land of the Free, a play in one act, by Mar-
garet Currier. 5 m., 5 w. No royalty. A terri-
fied refugee child discovers the difference be-
tween Nazi methods and the American way of
government. She discovers that the American
judge is a kindhearted man who gives help and
fatherly advice to a truant boy instead of
sending him to the threatened reform school.
Easy for younger groups, since only three of
the characters are grown ups. Splendid high
school material and very appropriate at the
present time.—H. T. Leeper.

AMERICANA



PRESIDENT LINCOLN

By Earl Hobson Smith

A two hour play in three acts revealing the First American in his struggles to correct the internal disorders of America and to save the Western Hemisphere. Colorful, spectacular, thrilling, authentic.

Price \$1.50 (cloth)

The Lincoln Book Company

Lincoln Memorial University
Harrogate, Tennessee

Row, Peterson & Co., Evanston, Ill.

Sixth Yearbook of Short Plays, edited by Lee Owen Snook and Evelyn Edenburn. Price, \$4.00. The publication of a yearbook of short plays by the Row, Peterson & Company, is always an important event for those who are looking for good non-royalty plays. The sixth in this popular series maintains the high standards found in previous volumes and offers a variety of material that will certainly meet with enthusiastic approval. Thirteen comedies, seven dramas, and three semi-serious one-acts are included. *The Torn Cap*, *The Hills of Eire*, *Heads He Burns*, and *Darkness*, of the serious plays, stand out as good material for drama tournaments. Among the comedies, *Common Ground*, *The Early Worm*, *Feet First*, *The Late Mrs. Bunker* and *Law Diggers* are particularly well done. Those who will soon be looking for a good Christmas play will find *The Fragrance of Myrrh* a happy choice. All in all, the book is easily worth its price and merits a place on the desk of every dramatics teacher. Plays may be purchased in pamphlet form at 50¢ per copy. There is a 20% discount if two volumes are purchased.—E. B.

Walter H. Baker Co., 178 Tremont Street, Boston, Mass.

Are We Dressing? a play in one act, by Don Pierre. 4 m., w. Non-royalty. This play is better than the usual type of one-act comedy offered amateur groups, and is an excellent choice for assembly or for an evening of one-act plays. The opportunities it presents for interesting comedy roles make it also a good choice for a drama festival or contest.

The Lords Baltimore, a play in one act, by Marcus Bach. 4 m., 3 w. Non-royalty. A misunderstanding between Cecil and Leonard, sons of Lord Baltimore of Maryland's early history, furnishes the plot for this play particularly suited to the needs of junior high schools. It is a play of democracy that is

particularly timely. Well written and easy to stage.

The Sandalwood Box, a play for seven women, by Essex Dane. Royalty, \$5.00. This play has excellent dramatic possibilities and deserves a place on the year's production schedule. It is especially suitable for evenings of one-act plays and for tournaments. Talented students can make this an especially worth while production.

Mary's Lamb, a play in one act, by Hubert Osborne. 5 m., 3 w. Royalty, \$5.00. This is a delightful play that will prove ideal for assembly and tournament use. Paul and Minnie experience an unusual dinner hour in a Broadway Night Club. Has excellent possibilities for a clever stage setting. A play of distinct merit.

The Shot That Missed Lincoln, a play in one act, by Channing Pollock. 4 m. Royalty, \$10.00. John Wilkes Booth discusses the assassination of Lincoln with the shade of Brutus and learns the futility of violence. A play with strong dramatic values but perhaps a little difficult for the average high school group. Has excellent possibilities for advanced players. The theme goes well with current events.—E. B.

Lincoln Book Co., Harrogate, Tenn.

President Lincoln, a play in three acts, by Earl Hobson Smith. Prof. Smith has done a highly commendable piece of work in adapting for the stage some of the episodes in Lincoln's career during the critical days of the Civil War. The play opens with Lincoln leaving Springfield, Illinois, for the National Capitol (very similar to Sherwood's closing scene in *Abe Lincoln in Illinois*), and ends with Lincoln's assassination in Ford's Theatre. Outstanding in Prof. Smith's choice of scenes is that showing members of the Cabinet receiving reports from the Battle of Gettysburg. This is a play that advanced groups should produce. It is authentic, well written, and dramatic.—E. B.

Wetmore Declamation Bureau, 1631 South Paxton Street, Sioux City, Iowa.

Everything's Reasonable, a mystery-farce in one act, by Bonneviere Arnaud. 4 m., 5 w. No royalty. A newly married couple arrive unannounced at their uncle's country home. They find the place in the possession of strangers whose mysterious actions and conversations lead to the alarming conclusion that the two have stumbled upon some deep-dyed plot. The mystery is solved when it is disclosed that the place has been sold and turned into a rest home for mental patients.—H. T. Leeper.

Dramatists Play Service, Inc., 6 East 39th Street, New York, N. Y.

Enchanted Night, a play in one act, by Glenn Hughes. 5 m., 3 w. Royalty, \$5.00. On a moonlight summer evening, different visitors to a Monterey patio have different reactions to the story of the General Sherman rose planted there. Only the poet is able to see the reenactment of the moonlight parting of the young Sherman and his Spanish sweetheart, in 1850, many years before.

Country Sliker, a comedy in one act, by Howard Buermann. 5 m., 4 w. Royalty, \$5.00. Pa Witherby still holds a mortgage on some former land of his that has been re-sold to the state for a new highway. A state road official gets Pa's "dander" up so he forfeits the mortgage, erects a fence across the new road and charges all "trespassers" toll. A very amusing play suitable for any group.

Franklin and the King, a play in one act, by Paul Green. 9 m., 1 w., extras. No royalty. Franklin explains the American attitude toward liberty to King George III and his counselors. Ruled by his ambitious mother, the young king refuses the advice of Franklin and Pitt and allows his ministers to adopt stern measures that will make war with the colonies certain. Another of the excellent *America in Action* series written especially for high schools.—H. T. Leeper.

NEW THREE ACT PLAYS

By PAULINE PHELPS

THE LITTLE MINISTER

1940 play based on J. M. Barrie's book of the same title. 6 m. 6 f. 1 int. We are very proud and happy to present Miss Phelps' dramatization of this absorbing story. Her plays from well-known stories have been received with such enthusiasm, and produced with such success, that we are sure that this will be one of the most popular offerings of the year. As in her other dramatizations, Miss Phelps has used the cream of the story. Her characters (the favorite ones are all there) are well portrayed and the dialog is true to the original work. All parts are good; Babbie, the "Gypsy," is a delightful part for a pretty girl with a good deal of ability; the Little Minister's mother, the housekeeper, and three other women are all good characters; the male characters are well balanced with Gavin, the Little Minister, in the lead. Royalty, \$10.00. 75c

HUCKLEBERRY FINN

1940 dramatization by Pauline Phelps, whose play, "The Adventures of Tom Sawyer" has been acclaimed "one of the best plays for high school ever read or seen on the stage." 6 m. 6 f. 1 interior. Mark Twain's book, "The Adventures of Huckleberry Finn", is the most popular story ever written; in fact, it is included in nearly every list of "Ten books I should take to a deserted island." Those who have loved the story will be delighted with this play. The characters are: the immortal Huck; Tom Sawyer; Jim, a runaway negro; Aunt Sally and her husband, Silas Phelps; Emmeline Grangerford, who hopefully believes she looks fifteen years younger than she is, and has a fondness for obituaries; Becky Thatcher, Tom's sweetheart; Aunt Polly, who raised Tom; and last but not least the two "rascallions," the King, an elderly rascal, and the Duke, a younger one, and Mary Jane and Joanna Wilks, two lovely girls they tried to swindle. Production requirement, 10 copies. Repeat performances, \$2.50 each. 75c

THE HOOSIER SCHOOLMASTER

From Eggleston's book of the same title. 1940 comedy by Pauline Phelps, whose recent dramatizations of other classics have added to the laurels of an already successful playwright. 6 m. 6 f. (The spelling match and the trial provide opportunities for extras, some of whom have short speeches.) Single interior. The different scenes take place in an improvised schoolroom in the home of Mrs. Means. The cast will have a "grand time" portraying the interesting characters and the audience will thoroughly enjoy this folk comedy wherever it is given. There's many a chuckle, a few roars of laughter, and a good deal of thrilly romance in this play. Characters: Ralph Hartsook, the inexperienced, but entirely capable, young schoolmaster; Hannah, "bound out" girl, whom Ralph learns to love; Mrs. Means, a female curmudgeon; Bud Means, a young rowdy, who becomes Ralph's staunchest friend; Hank, Bud's partner in trouble making, who remains Ralph's enemy; Mirandy Means who, because Ralph spurns her affection for him, aids and abets the trouble makers; Dr. Small, a suave rascal; Shockey, Hannah's small brother; Squire Hawkins, and his niece from Boston. Production requirement, 10 copies. Repeat performances, \$2.50 each. 75c

Catalogues Free

WETMORE DECLAMATION BUREAU

1631 South Paxton Street
SIOUX CITY, IOWA

Mention The High School Thespian

PLAYS and READINGS



THREE ACT PLAYS

Tangled Yarn.....50c
Comedy by Dagmar Vola. 5 men, 7 women. 1 int. "... we counted laughs, and there were 250! It was a great success, and the cast never tired of it."—Lalah Bailey, Caribou, Me. Royalty, \$10.00.

The Obstinate Bride.....50c
Comedy by Robert St. Clair. 6 men, 6 women. 1 int. The troubles of Rhea, who says "No" instead of "Yes" at the altar, then decides she wants to marry Allan after all, provide a full evening of riotous fun. Royalty, \$10.00.

Romantic by Request.....75c
Comedy by Ahlene Fitch. 4 men, 5 women. 1 easy ext. Peppery Grandma fixes the city slicker who tries to put a fast one over on Reuben! Royalty, \$25.00.

Black Cat.....75c
Mystery-thriller by Robert St. Clair. 5 men, 5 women. 1 int. Full of laughs, thrills and suspense. Royalty, \$25.00.

ONE ACT CONTEST PLAYS

Dark Wind.....50c
Drama by Evelyn Neuenburg. 1 man, 3 women (or all women). 1 int. Won first in Dionysian Playwriting contest and first in 1940 Southern California tournament. Royalty, \$5.00.

Crippled Heart.....50c
Drama by Helen White. 4 men, 2 women. 1 int. Excellent character drama of Ozark mountain people. Royalty, \$5.00.

Rose Garden.....50c
Comedy by Frank Stacey. 2 men, 3 women. 1 ext. A delightful potpourri of fun which occurs in Mr. Pennington's rose garden. Royalty, \$5.00.

Jewelled Cross.....50c
Drama by Josephine F. Campbell. 2 men, 4 women. 1 int. Warned of the curse of the Jewelled Cross, a family heirloom, Nakita unheeding, brings about his own death. Fine character parts. Royalty, \$10.00.

NEW WINNING CONTEST READINGS

Tooth the Whole Tooth—Humorous.....50c
Arise, Let Us Go Hence—Oration.....50c
The Piper—Dramatic.....50c
Wuthering Heights—Dramatic.....50c
Wingless Victory—Dramatic.....60c
The American Way—Oration.....50c
Danger Ahead!—Oration.....50c
Rekindling the Old Flame—Humorous.....50c
Gertrude, the Governess—Humorous.....60c

Send for our free 1940-1941 catalog just off the press.

IVAN BLOOM HARDIN COMPANY

3806 Cottage Grove Ave.

Des Moines, Iowa

Mention The High School Thespian

Our Periodicals in Review

REVIEWED BY LOTTA JUNE MILLER

Director of Dramatics, State Teachers College, California, Pa.

Articles reviewed in this department are selected for their practical value to drama teachers and students. These reviews will have achieved their purpose if they instill a desire among our readers to maintain an active acquaintance with the periodicals.

SHAKESPEARE ON RECORDS. By Harry Thornton Moore. *Theatre Arts Monthly* for June, 1940. If your troupe is isolated where it is impossible to see first-rate professional plays, you may be interested in the purchasing of phonograph records of great actors reading famous passages. Among our recent *Hamlets* are John Barrymore, Maurice Evans, and John Gielgud. Even some of the former stars that your generation has not had the good fortune to hear can be purchased. There are E. H. Sothern, Julia Marlowe, Ellen Terry, as well as other notables.

EFFECTIVENESS OF THE ONE-ACT PLAY. By Josephine Allensworth. *The Quarterly Journal of Speech* for April, 1940. While this article was written for teachers of Speech and English, any Thespian could gain knowledge of certain techniques of interpretation from it. Not only would this procedure be interesting for class work, but it would be worth while for Thespian meetings.

THE THEATRE TAKES STOCK. *Theatre Arts Monthly* for May, 1940. This is undoubtedly the most important article regarding the fate of the American stage that has been printed in recent years. Included in this treatise are diagnoses of the ills of the American theater by our most outstanding actors, producers, playwrights, designers, technicians, and labor leaders. Every Thespian should be aware of the weaknesses and possible cures as set forth by these leaders of drama.

DEATH IN THE EVENING. By Leta Clews Cromwell. *Forum* for June, 1940. Directors will find the review of *Medicine Show* of value because it describes in part the "living newspaper technique". In this modern type of production, lighting plays the leading role. With the absence of conventional sets and the use of many levels, a most imaginative type of theater emerges. Reviews of *Heavenly Express* and *Lady in Waiting* are included.

COHAN RETURNS. *Life* for May 27, 1940. When such a venerable actor as George M. Cohan returns to the stage, it is an event. He is considered by many the "Dean of American Comedians". Students of acting will find the ten pictures of the recent melodrama, *The Return of the Vagabond*, instructive as well as entertaining.

PETER PAN GROWS UP. By George Kent. *Reader's Digest* for July, 1940. To you directors, this article should be a guide. To you club members, it should prove an inspiration. Once more, the great Maude Adams has come to the front, not as an actress but as a teacher at Stevens College in Columbia, Missouri. Her fine philosophy of the theater makes her ideal for her job. She says: "The business of art is to cultivate and refine the emotions. Acting is a course in emotional psychology." You will enjoy this account of the rebirth of one of America's greatest actresses.

ON A FAMILIAR SUBJECT. By George Jean Nathan. *Newsweek* for June 17, 1940. To diagnose further the ills of the professional theater, Mr. Nathan sets down his conclusions. He disagrees with the majority of the critics who assert that it takes a good play to make a hit. As examples, he cites *The Time of Your Life* and *The White Steed*. He blames the producers for their stupidity in selecting plays. Furthermore, he credits the modern audience with being more discriminating than its predecessor.

ELECTRICAL "THUNDER SCREEN" BRINGS SOUNDS TO THE THEATER. *Science News Letter* for May 11, 1940. In an effort to emotionalize sound in the theater, Prof. H. Burris-Meyer and Vincent Mallory of Stevens Institute of Technology have devised a new system. Many varieties of thunder, crashes, and shooting can be convincingly reproduced by employing an old electromagnet type of loud speaker and a screen wire. This explanation will be especially valuable to your faculty director and the male members of your troupe.

THE NATIONAL THEATRE IN NORWAY. By Wesley Wiksell. *Players Magazine* for May, 1940. Even though this article may sound like a post mortem by the time this review is printed, I should like to recommend it to you because of the ideals it embodies. While in this country plans are afoot to inaugurate a national theater, Norway's stage came into being in March, 1563, becoming a National Theater in 1909. The recent success of the organization is largely due to Hans Jacob Nilson, a civil engineer turned theater artist. He is in his thirties and can speak several languages fluently.

WHEN YOU GO TO COLLEGE

YOU WILL WEAR A BALFOUR MADE FRATERNITY BADGE.
WHY NOT WEAR A BALFOUR MADE CLASS RING NOW?

THE MANY BALFOUR REPRESENTATIVES SUPPLEMENTED BY THE
BALFOUR BRANCH OFFICES GIVE YOU A SERVICE SECOND TO NONE.

Write us for special requirements

HIGH SCHOOL RINGS GIFTS CUPS PINS
MEDALS TROPHIES GOLD FOOTBALLS
DIPLOMAS CHARMS DANCE FAVORS
INVITATIONS COMMENCEMENT ANNOUNCEMENTS

OFFICIAL JEWELERS TO THE NATIONAL THESPIANS

L. G. BALFOUR COMPANY
ATTLEBORO MASSACHUSETTS

Start the New Season With a Success

OUR TOWN

By Thornton Wilder

One of the greatest and most distinguished plays in all modern drama. 75c. (Royalty, \$50.00).

JUNE MAD

By Florence Ryerson and Colin Clements

This west coast comedy success is concerned with the mental and emotional reactions of a girl of fifteen. Cloth, \$1.50; paper, 75c. (Royalty, \$25.00).

SPRING DANCE

By Philip Barry

A gay light comedy of college romance and intrigue. It reveals the gifted Philip Barry in a most amiable mood. 75c. (Royalty, \$35.00).

THE BISHOP MISBEHAVES

By Frederick Jackson

One of the big comedy hits on Broadway two seasons back in which the Bishop accidentally gets mixed up in a serious hold-up and robbery. 75c. (Royalty, \$25.00).

YOUNG APRIL

By Aurania Rouverol and William Spence Rouverol

Here is a gloriously amusing sequel to GROWING PAINS. It takes the charming McIntyre family through new situations. Cloth, \$1.50; paper, 75c. (Royalty, \$25.00).

OUTWARD BOUND

By Sutton Vane

This well-loved play tells the story of a group of people on a ship which is headed for Judgment Day. Books, \$1.75. (Royalty, \$25.00).

IN A HOUSE LIKE THIS

By Lewis Beach

This is a grand sequel to THE GOOSE HANGS HIGH. The Ingals family are again concerned with a series of hilariously human situations. 75c. (Royalty, \$25.00).

THROUGH THE NIGHT

By Florence Ryerson and Colin Clements

By the authors of JUNE MAD. The plot details what happens to a rich and irresponsible family when murder strikes in their midst. Cloth, \$1.50; paper, 75c. (Royalty, \$25.00).

THE WEAK LINK

By Allan Wood

A mild-mannered little chess genius becomes almost hopelessly embroiled with a bunch of gangsters. 75c. (Royalty, \$25.00).

DISTINGUISHED GATHERING

By James Parish

Vines, a crook, has uncovered some skeletons in society closets and has written a book of memoirs about them. The reactions of the fine people are startling. 75c. (Royalty, \$25.00).

ANNE OF AVONLEA

By Jeanette Carlisle

Dramatization of L. M. Montgomery's famous novel. Anne of Green Gables has grown up and fallen in love. 75c. (Royalty, \$25.00).

EXCLUSIVELY YOURS

By Tacie Hanna Rew

Eva Nelson's social aunt has plans for the girl's college career, but they are swept aside by some exciting events. (75c. (Royalty, \$25.00)).

THE NIGHT WAS DARK

By James Reach

An eccentric millionaire calls all his living heirs and acquaints them with the strange terms of his will. Excitement ensues. 50c. (Royalty, \$10.00).

MOTHER-IN-LAW BLUES

By Kenneth Creel

Honey and Woody, a newly married couple, are faced with a series of side-splitting situations and a mother-in-law. 50c. (Budget play).

POOR LITTLE ME

By Katharine Hilliker and H. H. Caldwell

A happy, comfortable family is completely upset by a visit from a young woman who manages to stir them up by her tricks. 75c. (Royalty, \$25.00).

Outstanding Plays for High Schools

YES AND NO

MR. SHADY

TISH

MAN BITES DOG

THE IMPORTANCE OF BEING

YOUNG

PRIDE AND PREJUDICE

ANNE OF GREEN GABLES

HOWDY STRANGER

BACHELOR BORN

GROWING PAINS

320 COLLEGE AVENUE

SORORITY HOUSE

WHEN WE ARE MARRIED

BROTHER ORCHID

BRIEF MUSIC

HEAVENLY EXPRESS

A TEXAS STEER

A CROWN ON THE HALL TREE

BRINGING HOME THE BACON

DRESS PARADE

YOUTH TAKES OVER

FRECKLES

JANEY'S ONE-TRACK MIND

GEORGE AND MARGARET

ABIE'S IRISH ROSE

THE GHOST FLIES SOUTH

NIGHT MUST FALL

CHINA BOY

PURE AS THE DRIVEN SNOW

AUNT TILLIE GOES TO TOWN

FIRST DANCE

LAVENDER AND OLD LACE

MYSTERY AT GREENFINGERS

ON THE BRIDGE AT MIDNIGHT

TRAIL OF THE LONESOME PINE

MARY OF SCOTLAND

YOU AND I

LATE CHRISTOPHER BEAN

THE FAMILY UPSTAIRS

FRESH FIELDS

THE YOUNGEST

THREE-CORNERED MOON

PEG O' MY HEART

A MURDER HAS BEEN

ARRANGED

THE PATSY

THE SHOW-OFF

ADAM AND EVE

CLARENCE

LITTLE WOMEN

THE NUT FARM

TONS OF MONEY

SKIDDING

SMILIN' THROUGH

CAPTAIN APPLEJACK

DULCY

NOTHING BUT THE TRUTH

THE GHOST TRAIN

CHARLEY'S AUNT

MAMA'S BABY BOY

HOLIDAY

DEATH TAKES A HOLIDAY

BIG-HEARTED HERBERT

FLY AWAY HOME

THE GOOSE HANGS HIGH

SEVEN KEYS TO BALDPATE

LENA RIVERS

SEVENTEEN

THE THIRTEENTH CHAIR

THE CHARM SCHOOL

LIFE BEGINS AT SIXTEEN

THE BAT

THE CAT AND THE CANARY

HAY FEVER

The 1941 Supplement to Our Basic Catalogue of Plays Is Now Ready for Distribution—
Send For Your Copy Today

SAMUEL FRENCH

25 West 45th Street, New York

[Founded 1830]

811 West 7th Street, Los Angeles

Mention The High School Thespian

TEXAS STATE COLLEGE LIBRARY

Brilliant Plays for Brilliant Productions

THE LADY ELECTS

BY
WILLIAM DAVIDSON

5m, 5w. One interior set. Basic fee royalty plan, \$10.00 to \$25.00.

Price, 75c.

A play on making democracy work! A great choice for election year. Winged with laughter, it soars to great issues and great themes. Rich characters you'll want to play, in a play you'll want to produce **now!**

OLD DOC

BY
JEAN LEE LATHAM

6m, 9w. One interior set. Basic fee royalty plan, \$10.00 to \$25.00.

Price, 75c.

Old Doc's son wants to practice in the big city. Old Doc dies believing his son has promised to practice at home, but he has not so promised. Filled with salty humour, with a great range of characters, it is the most moving play we have published in half a century.

DON'T TAKE MY PENNY!

By
ANNE COULTER MARTENS

8m, 9w. One interior set. Royalty, \$10.00.

Price, 50c

Delightful people in a familiar world, going bubblingly crazy as Penn tries to learn acting and her boy friend tries to keep the wolves of Hollywood from starring her. (There's never much danger!) Light and gay and sunny with laughter. Don't miss this one!

HE MET A MERMAID

BY
WILLIAM DAVIDSON

6m, 6w. One exterior set. Basic fee royalty plan, \$10.00 to \$25.00.

Price, 75c.

Said the St. Paul **Pioneer-Press** when this play had its première at the University of Minnesota Theatre in July, "He Met a Mermaid" offers an excellent example of the kind of skill which has given William Davidson his solid place in the affections of a very large American public . . . he is an expert craftsman." We believe that talent found its best expression in this portrayal of Tony, the saucy stowaway on the yacht, who impersonates a mermaid!

SHRUBBERY HILL

BY
WILLIAM ELLIS JONES

6m, 6w. One interior set. Royalty, \$10.00.

Price, 50c.

A play that blends the North and South, the present and the 1860's in a story of swift and beautiful romance, flavorful as "Gone with the Wind," and altogether unusual.

Write for our Catalogue of Plays for 1941, just issued

The Dramatic Publishing Company

59 East Van Buren St.,

Chicago, Illinois

THIS MARK



ON GOOD PLAYS